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dwb

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MAJOR FORMAT CHANGE...

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Just as *The Dæmons* makes its long-awaited return to colour, DWB is moving forward into colour, for this is to be the last all black-and-white issue. For the full story, see Gary's column at the bottom of the page.

I've taken on board some of the comments made about the last issue, and with luck this issue should show some improvement. In particular, we have a lot more news this month, especially on the Doctor Who front. You'll notice that non-Who programmes feature strongly amongst the articles this issue, which is as it should be of course, but Who fans should rest assured that this does not represent a toning down of the Doctor Who content and that next issue will feature the programme as heavily as ever. With the repeats, videos and continued interest in the show from all quarters, Doctor Who will continue to be a very important part of DWB.

Finally, I must apologise for any errors and omissions that may have crept in (or out, as the case may be). Flu struck me down at just the wrong moment, and my thanks must go to Fiona for her help in getting this issue out on time.

DAVID

TO ORDER NEXT ISSUE (DWB 103, July 1992): send a crossed cheque/PO payable to DWB for £2.50 (£2.90 for card-reinforced first-class envelope) or US$5.75 to DWB 103, 5 Whitegate Gardens, Harrow-Weald, Middlesex HA3 6BW. **SUBSCRIPTION RATES:** A one year subscription (12 issues) costs £30/US$69 (or £35/$79 for first-class card-reinforced envelopes).

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BBC sixth floor passing the buck over Doctor Who's future

So what is going to happen to DOCTOR WHO? Well, it depends who you talk to.

Alan Ayres of the BBC Publicity Office told *DWB* on May 12th that nothing has changed regarding the DOCTOR WHO situation. "It will eventually come back — LOVEJOY came back after five years." When asked how long eventually meant in the case of DOCTOR WHO (ie. ten years, twenty years ...?) he replied that he couldn't comment on that. When further pressed that we felt it certainly wouldn't come back while Jonathan Powell, Controller of BBC1, remained in office he answered "I can't say anything about that, can I?", which could be taken to imply that this was indeed the case. "When the Controller is ready, he will choose which independent company he wants to make the show — that's how it works."

Asked whether it would be in the programme plans for 1993, the categoric reply was no, but he revealed that thirteen drama shows are currently in production and thay were more important than one which was not even on the programme plans. Whilst in 1989 the BBC were looking at ways to make DOCTOR WHO independent, today they are not going to look at any independent bids until Jonathan Powell is ready : "When Jonathan Powell is ready, he will select which independent company he wants to make it, and not before." We also pointed out why we felt misled over Peter Cregeen's much-quoted assurances in the *Radio Times* in November 1989 about taking DOCTOR WHO through the 90s — surely now revealed to be false — to which Ayres replied, "in *your* opinion, that's how *you* interpreted it".

He concluded by stating that "it needed a long rest". Darklight's recent optimistic claim as 'prospective DOCTOR WHO producer' (*DWM 186*) would, therefore, appear to be pretty wide of the mark, and it could be argued that Marvel are raising their readers' hopes prematurely. Darklight are reported to have selected Brian Blessed as their preferred choice of Doctor, a move that would certainly go down well with many fans, but whether they get the chance to put this into practice seems somewhat unlikely at the moment.

Next we phoned Peter Cregeen's office and spoke to his secretary with reference to the above 1989 quote — "It wasn't Peter's decision to take it off or to put it back on," she said. "There's nothing he can do about it, it's entirely up to the Controller."

So then we called Jonathan Powell's office, where the secretary confirmed that "Jonathan Powell is not planning to bring DOCTOR WHO back at the moment". He then told us to talk to Peter Cregeen's office because they submit the programmes for consideration. This odyssey through the bureaucratic layers of the BBC was beginning to take on the trappings of a Kafka novel as we were referred from one office to another, each claiming that the series wasn't *cancelled* but that it was up to their superior/subordinates to make the first move. A sinister conspiracy or bureaucratic stagnation? The more paranoid will surely suspect a plot to remove DOCTOR WHO from the agenda until it is forgotten, whereas others might see this as yet another example of the BBC structure being eminently unsuited to actually making television programmes.

Incidentally, we also learned whilst talking to Powell's secretary that letters to Powell protesting about his stance over DOCTOR WHO have all but "completely dried up". Obviously they would welcome lots more correspondence on the subject ...

BBC not under attack shock

Some of the uncertainty over the BBC's future post-1996, when the Royal Charter is due for renewal, seems to have been removed following comments made by David Mellor MP on Frost on Sunday on May 17th.

The new Minister for National Heritage (known to friends and enemies alike as the 'Minister of Fun') adopted a far more conciliatory attitude than seen of late from the Conservative Party. He seemed to be in favour of retaining the licence fee, saying that any alternative "will need to be a very good one ... I've yet to find one that has the simplicity of the licence fee."

A lull in the attack from the Government would come as a great relief to the BBC at the moment, especially as they've just revealed that they're facing a deficit in 1993 of some £100m ...

Standardisation promises a rosy future for DWB

DWB's transition to DTP, and David Gibbs's first issue as editor, has generally been warmly welcomed by the readership. Aside from a couple of hiccups in DWB 101, letters and comments have come in praising the slicker presentation while retaining the essence which has made DWB so successful over the years.

This could just be because, contrary to how many readers interpreted my 'farewell message' in DWB 100, I am in fact still fully involved and oversee everything that is published, as well as commissioning articles and researching the news content. The transition simply involved me handing over the reigns of production to David — I simply wouldn't know what to do with an Apple Mac! — and he exercises his role as editor by suggesting his own ideas which, as you can see, have provided a fresh spark of energy to the magazine, but DWB is still essentially the same as it ever was: a free-thinking and free-speaking outlet which provides a platform for all viewpoints about the telefantasy genre.

Personally the move is one I wish the magazine had taken long before now, since DTP has given DWB the scope for greater flexibility of production and expansion. On the latter point, next issue will mark a unique event in the history of DWB: the standardisation of the magazine to 28 pages every issue, with four pages in full colour. Until now DWB has been irregularly formatted and priced, and standardisation will provide many obvious advantages: up to eight pages extra each issue (specials excepted); a higher overall quality of content as the particularly noteworthy articles usually reserved for the specials will now be spread evenly throughout the twelve regular issues; colour in every issue; annual subscriptions available from any issue as opposed to the start of a new volume; a new cover price of £2.50/US$5.75 which will be proportionately cheaper than the current 20-page format, and so on. True, this will mark the demise of the DWB special in its present form, but future photonovels, tributes, etc. will be produced and will be available independently from the magazine with no obligation to purchase — which should please those who felt they were being forced to pay for photonovels they didn't want! Present subscribers will continue to receive DWB up to the January 1993 issue, and will in fact be richer to the tune of 30p with the new format!

We have given this change a lot of thought and are confident that DWB will not only be the best value zine of its ilk available, but also the slickest looking. And with an expanded and more specialised news section planned, the future for DWB couldn't look rosier as we enter our second century! As ever we continue to invite unsolicited contributions from our readers. We are constantly on the lookout for new writers with superior knowledge of their subject matter, and we will pay for any articles subsequently commissioned.

GARY LEIGH

Attention Local Group leaders

You can now purchase DWB on a monthly basis, hot off the press, for your members at a saving of 20% off the shop/subscription price. Leaders who participate in this offer will also receive a free copy of DWB for themselves each month. Send your name, title of group, address and order (minimum of ten copies) to: DWB LG Offer, PO Box 1015, Brighton BN2 2YU. The price from next issue will be £2 per issue, a saving of 50p.

Colour Dæmons on BBC2?

Silurians and Autons lined up for colourisation

THE COLOURISATION of episode one of *The Dæmons* has been a great success, and currently the remaining three black and white episodes are undergoing the process. As outlined in *DWB 101* (page 7), this involves combining the colour signal from a converted NTSC copy of the story (which, sadly, is not of broadcast quality) with the black and white signal from the BBC's existing film prints. In theory the result should be every bit as good as the original mastertapes, although the visual appearance might be slightly different due to the introduction of film into the process (anyone who has seen telerecordings will have noticed how they look slightly different to original videotapes).

Adam Leigh of the BBC archives described the colourisation of episode one as being of an "eminently broadcastable standard", just marginally inferior to the existing colour episode. Jointly funded by the archives and the LATE SHOW team, the latter are so happy with the results of the colourisation that they have applied to Alan Yentob, Controller of BBC2, for a one week, Monday-Friday slot this summer, ahead of the continuation of the DOCTOR WHO repeat season this autumn.

Popular rumour suggests that this repeat season will begin with Tom Baker's 1975 classic *Planet of Evil*, which would bridge the only gap in BBC Video's otherwise complete run of stories from *Planet of the Spiders* to *Pyramids of Mars*. Another suggestion has been for a season of "all-time classics" to be shown in the anniversary year of 1993, a year otherwise devoid on DOCTOR WHO on BBC1, consisting of: *The Dead Planet, The Tomb of the Cybermen, The Dæmons, Pyramids of Mars* and *The Caves of Androzani*. We must stress that none of this has been confirmed by the BBC, and that any decision is likely to be taken relatively late in the day.

Doctor Who and the Silurians and *Terror of the Autons* are the next candidates for colourisation, as well as fixing faults on *The Ambassadors of Death* which often streaks and goes into strobing effects, particularly in episodes three and four.

Devil's End USA

This seems almost too incredible to be true, but ... an American businessman has ordered the recreation of the Wiltshire village of Aldbourne — Devil's End in *The Dæmons* — in Arizona!

Every detail, from the village green to the croquet lawn, from the narrow streets to the pub, The Crown, will be duplicated in loving detail to form an 'English theme village' outside Prescott, Arizona, two hours north of Phoenix.

The 17th century thatched pub, which was not the one immortalised in Doctor Who as The Cloven Hoof (!), will feature all original fittings — a snug, dart board and shove ha'penny, but whether a duplicate Cloven Hoof sign (as never hung in the bar for many years) will make the journey across the pond is not clear. To preserve the atmosphere, the landlord, Rod Chorlton has also been imported.

Apparently Don Stithem visited Aldbourne last year, spent an afternoon in the pub, and decided that he wanted an Aldbourne of his own. Well, don't we all. The new landlord of the original Crown, Keith Williams, says that he won't be visiting his counterpart — "We're too busy serving people in the real place."

New Adventures monthly from 1993

VIRGIN'S DOCTOR WHO imprint which publishes the *New Adventures* series of original novels has proved so successful that the series is to increase the rate of publication to every month as from next February. "Demand has justified the series going monthly," Virgin's Rona McNamara told us.

John Peel's *The Power of the Daleks* will be released in mid-1993, with *The Evil of the Daleks* — also by Peel — published at the end of the year.

The 1992 schedule is now looking very busy indeed, especially considering the lack of new WHO on television. No longer reliant upon old tv novelisations, virtually every month this year sees a new book of one kind or anther, as well as a plethora of reprints with new covers (some of which are reprinted below). The full schedule up to the end of 1992 — the 1993 listing until June is subject to alteration — is as follows:

Jun: *Witchmark* by Andrew Hunt
reprints: *Curse of Peladon, Monster of Peladon*
July: reprints: *Planet of the Daleks, Destiny of the Daleks*
Aug: *Nightshade* by Mark Gatiss
reprints: *The Silurians* (formerly *The Cave Monsters*), *Warriors of the Deep*
Sept: *The Monsters* — 'non-fiction' book by Andrew Skilleter and Adrian Rigglesford: 176 pages, 88 in colour; £14.99
reprints: *The Aztecs, The Massacre*
Oct: *Love and War* by Paul Cornell (cover by Marvel's Lee Sullivan)
The Sixties — non-fiction book by David Howe, Mark Stammers and Stephen James Walker, 168 pages (84 in colour) £14.99
reprints: *The Tomb of the Cybermen, Attack of the Cybermen*
Nov: *The Universal Data Bank* — the third of the updated Programme Guide series by Jean Marc L'Officier
reprints: *The Savages, The War Machines*
Dec: *Transit* by Ben Aaronovitch
The Doctor Who Handbook: The Fourth Doctor — 'non-fiction' book by David Howe, Mark Stammers and Stephen James Walker
reprints: *The Celestial Toymaker, The Ark*

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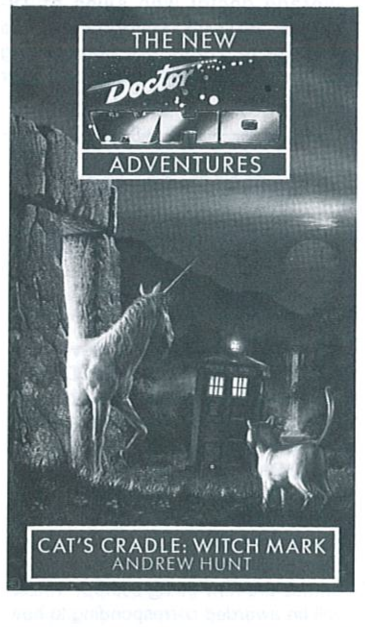
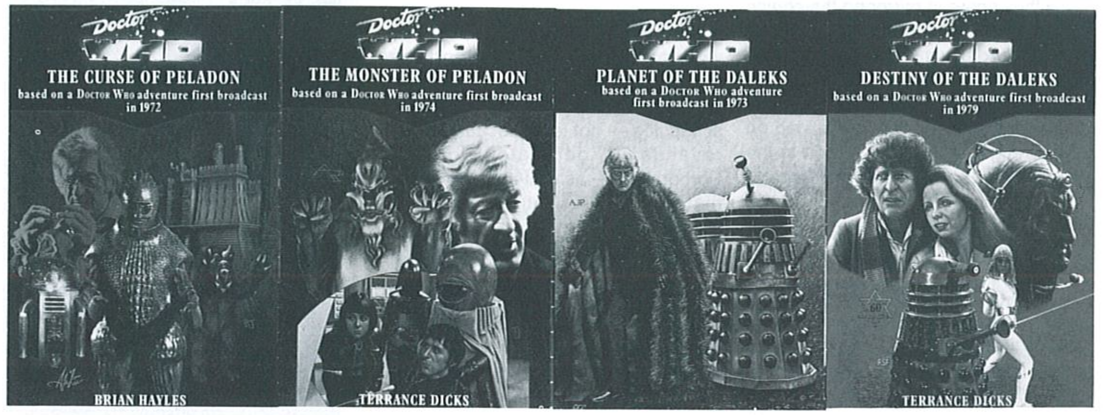
Jan: reprints: *The Twin Dilemma, Vengeance on Varos*
Feb: *The Highest Science* by Gareth Roberts
reprints: *The Smugglers, The Tenth Planet*
Mar: *The Pit* by Neil Penswick
reprints: *Terror of the Zygons, Pyramids of Mars*
Apr: *Deceit* by Peter Darvill-Evans
May: *Lucifer Rising* by Andy Lane and Jim Mortimer




Doctor Who
THE CURSE OF PELADON
based on a DOCTOR WHO adventure first broadcast in 1972
BRIAN HAYLES
Doctor Who
THE MONSTER OF PELADON
based on a DOCTOR WHO adventure first broadcast in 1974
TERRANCE DICKS
Doctor Who
PLANET OF THE DALEKS
based on a DOCTOR WHO adventure first broadcast in 1973
Doctor Who
DESTINY OF THE DALEKS
based on a DOCTOR WHO adventure first broadcast in 1979
TERRANCE DICKS

Tomb sells 23,000 copies in four days

BBC ENTERPRISES' target of 30,000 sales for the *Tomb of the Cybermen* video is likely to have been broken, with a record breaking peformance between the Tuesday and Friday of the week of release notching up an incredible 23,000 copies, placing the tape at number one in the official Gallup chart based upon sales rather than advance orders from branches. (Sales of *The Twin Dilemma* at Woolworths alone were enough to place it in the top ten, and advance orders at HMV were enough to put *Tomb* at number one in their own chart before it was even released.)

1. Doctor Who: The Tomb of the Cybermen
2. Aliens special edition
3. Cher fitness tape
4. The Rescuers Down Under
5. Doctor Who: The Claws of Axos
6. Silence of the Lambs
7. Death Warrant
8. Doctor Who: The Twin Dilemma
9. ZZ Top's Greatest Hits
10. Robin Hood: Prince of Thieves

While there was no doubt that *Tomb* would top the overall Gallup chart, the real test will be its position in week two. Overall sales are expected to succeed 35,00, far in excess of average doctor who sales of 18-20,000. BITEBACK, spurred on by the success of *Tomb*, are considering some sort of DOCTOR WHO slot for their June edition.

other video news

Shada spearheads a deluge of releases in July, and will retail at £19.99, even though it will be a single tape. A miniature copy of the rehearsal script will be bundled with it, but the main reason for the increase in price is to cover the expense of filling in the gaps with music and other post-production work and, of course, Tom Baker's fee for the narration. Accompanying *Shada* in July are two other 'special' tapes — The Daleks tape and The Cybermen tape. Each one features 'odd' episodes, rare clips and a linking narration (by Peter Davison and Colin Baker respectively), and will both retail at £12.99 — certainly the increased price doesn't seem to have done *Tomb*'s sales any harm, so it seems safe to assume that this will be standard for all 'special' releases from now on. (See letters page.)

The Invasion is definitely being released by BBC Video, with Nicholas Courtney having already filmed inserts to fill in the gaps caused by the missing episodes one and four — no release date has been given yet. The *Tomb of the Cybermen, Evil of the Daleks* and *Macra Terror* audio tapes will also be released in July, their covers being a collage of cut-out photos and graphics.

STOP PRESS - May 21: **Gallup** top 200 positions at end of second week; (12th) **Tomb of the Cybermen,** (17th) **Claws of Axos,** (26th) **The Twin Dilemma.**

A pricing error in a national press advert has resulted in Woolworths having to sell **Tomb** at £10.99.

Save Who: June press launch

The closing date for the Save Who competition was May 15th. Despite changing the slant of the campaign from that of writ to press campaign, there was no last minute flood of cash. Barry Letts and Terrance Dicks have decided the winning formula — ie. the order in which they feel the ten essential qualities of an incoming producer should fall — and the entries are now being scored. Prizes will be awarded corresponding to how well they score in mirroring the choice of the professionals (eg. all ten in the correct order wins the *Tomb of the Cybermen* Cyberhelmet). If two or more orders are the same then the order of the prizes will be decided on the strength of their conclusion to the tiebreaker: "DOCTOR WHO deserves to return in the 90s because ..." We hope to publish the results and complete list of prizewinners next issue.

The next stage of the campaign is well underway, and a host of celebrities are being canvassed to front the press launch, to be held, tentatively, in June. Colin Baker is being particularly targetted because of his outspokeness against the BBC. A photocall will take place and a press pack is being compiled which will contain the facts behind the show's cancellation and why it should still be a valuable addition to the BBC schedules — not least because of the revenue it generates for the Corporation — as well as background material such as ratings statistics, video sales figures, etc. A press conference will be held at a central London venue, to be announced. Sky tv has already pledged to cover the campaign, as has Radio One, which has given the show much publicity because Simon Bates saw *Tomb of the Cybermen* and loved it!

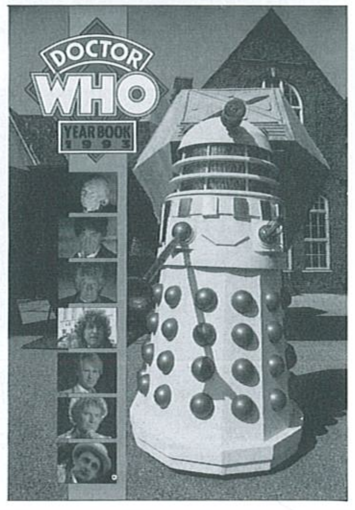
Masters of Luxor spearheads script book relaunch

ANTHONY COBURN'S much talked-about but never made script *The Masters of Luxor* is to be published on August 27 by Titan Books.

This will tie in with the relaunch of all the titles to date in the Titan script book range (*The Tribe of Gum, The Daleks, The Tomb of the Cybermen* and *The Talons of Weng Chiang*). All titles will retails for £4.99.

The publication of *The Masters of Luxor* is long-awaited: originally commissioned by Verity Lambert in 1963 but deemed unsuitable for production, many stories about its nature (and particularly its resemblance to its replacement by Terry Nation) have circulated since. Certainly a slice of who history. *The Dæmons* script book will follow in October.

The books are continuing to be prepared by John McElroy who now lives in New York. McElroy describes the *Luxor* script as "wonderfully brilliant" and has also noted DWB's observation (issue 69) that the script bears some resemblance to *Warriors' Gate*. One curiosity is that Susan is constantly referred to as "Suzanne"! Tony Clark has been approached to do the cover.



briefly

JNT submitted tender to take over Who

Recently the name David Burton has been raised in the pages of DWM and has been linkd to the new tv Doctor when the programme returns. Now *DWB* can reveal all. David Burton is an actor from Redhill near Brighton, JNT's weekend escape, and he was employed by JNT, whose own production company, Teynham Productions, shot a two-episode DOCTOR WHO 'story' starring Burton as the Doctor in Little Venice near London's Camden Town. It was submitted and subsequently rejected by the BBC. A source close to Burton tells us that the actor was less than impressed with the escapade and recalls "It was hard to tell who was the director — it appeared to be the cameraman ..."!

Sea Devils ratings

Episode five of *The Sea Devils* repeat on April 3rd actually beat the preceeding episode of THUNDERBIRDS, with 3.10 million to the latter's 2.82. Episode six ended the first run of repeats with 3.04 million and a position in the BBC2 chart of 15th.

Exhibitions open

The DOCTOR WHO exhibition at Longleat House in Wiltshire opened for another season at Easter. Meanwhile, the MOMI display has relocated to the Paisley Museum and Art Gallery, Glasgow, where it is hoped that further weekends along the lines of the MOMI events may be organised.

A further exhbition can be found at the Needles Pleasure Park on the Isle of Wight — see the review on page 23.

TV's Greatest Hit

BBC1 have finally acknowledged DOCTOR WHO's past success on Philip Schofield's new series, TELEVISION'S GREATEST HITS, which takes one year each week and concentrates on programmes which scored high in the ratings during that year. While DOCTOR WHO didn't get a look in in the edition that concentrated on 1965 (possibly the programme's most successful year in terms of ratings), it did in the 1975 edition (18th May), and a clip from *The Android Invasion* was used to illustrate the strengths and audience popularity of the programme.

Marvel news

The Marvel summer special this year will be a Sarah Jane issue, and a signing session with Elisabeth Sladen is being contemplated. The *Doctor Who Yearbook* will follow at the end of August or the beginning of September, again priced at £4.50, and features a 15-page comic strip by Paul Cornell and Lee Sullivan, Brief Encounters by Nigel Robinson, Paul Cornell, Terrance Dicks, Marc Platt and Colin Baker, an article by JNT on the making of his videos, and, as they say in the biz, much much more!

Deep Space Nine news

DS9 video promo

Paramount have been screening a five minute promo reel to stations interested in purchasing the forthcoming STAR TREK: THE NEXT GENERATION spin off DEEP SPACE NINE. The presentation is shots from the original series, the movies, and THE NEXT GENERATION, with different movie music themes playing over it. No new footage from the as-yet unfilmed series is featured.

When attending Star Fest '92 in America, Eric Stilwell, pre-production associate on STAR TREK: THE NEXT GENERATION, revealed some official information concerning the last few episodes of season five and the upcoming DEEP SPACE NINE series.

Casting begins in June (except for one character who is already cast), production begins in August and the show goes on air in January.

In the movie-length pilot episode we will discover that the Cardassians, fed up with Bajoran terrorist activities, decide to give up and withdraw from the Bajoran system (home of Ensign Ro Laran). The Bajorans, suffering from internal conflicts, will request that the Federation step in to keep the peace during the transition period, so the Federation will send (via the USS Enterprise) a team to take up residence on a space station left over in the Bajoran system. Pretty quickly, our heroes will discover a stable wormhole near the station and so the Cardassians decide they want the system back. Meanwhile, the Ferengi own the concessions (the saloons, casinos, holodeck brothels and stores) on the station.

Some of the characters:

- The Comander of the station is currently named Cisco (subject to change) and will struggle to raise his 12-year old son, Jake, while dealing with the pressures of command. He is not particularly fond of Jean-Luc Picard, as his wife was killed by Locutus at Wolf 359.
- After receiving a promotion to Lieutenant at the begining of Season Six of TNG, Lt. Ro Laran will join DEEP SPACE NINE as first officer. It seems that Cisco thinks her Bajoran background will assist him in handling things.
- The science officer is a woman in her mid twenties... and a Trill. For those that don't remember, the Trill is a species which forms a symbiotic link with humanoid life form... Dr Crusher fell in love with one in *The Host*.
- The security chief is the character that's come to be known colloquially as 'Jello Man'. He is a shapeshifter, much like Martia in *Trek* 6. In order to keep the writers from using his shape-shifting ability to constantly save the day, we find that his ability to assume any form is very taxing and he must rest at the end of the day in his natural form, rather like a bowl of jelly.
- Chief M.E. O'Brien, Keiko and daughter will transfer to DEEP SPACE NINE if Colm Meaney decides that he would like to switch shows. No such contract has yet been signed. If it does happen, Keiko will not deal well with the change of scenery and following her husband to this hellhole in order to support his career. Look for more domestic strife. He would receive a commission and become 'Chief Operating Officer' in this case. It's expected that Colm Meany will agree to the switch as it means a bigger starring role in the new series.
- There will be two recurring Ferengi characters — one most likely being the head Ferengi and the other a teen-aged Ferengi who is a constant bad influence on Jake Cisco.
- Lwaxana Troi will probably appear in several DS9 episodes each season (plus her 1 TNG). Guinan will make occasional appearances on both TNG and DS9.

Rick Berman and Michael Piller (executive producers of TNG) will continue to serve as executive producers of both shows, although Piller will be concentrating most of his time and energy on DS9. Jeri Taylor, who has been serving as a writer, story editor and co-producer this season, will be promoted in the fall to fill some of Piller's gap on TNG. The show is currently committed to a 90 minute pilot and 18 50-minute episodes. If all goes well, they will get a full slate of 26 for the autumn, which would mean that with a seventh season of TNG (which is likely, but not 100% confirmed yet), we would be getting 52 episodes of TREK during the 1993-94 season! (As Stilwell pointed out, you'd be getting as much TREK in one year as you get in an entire run of the original series.) Stilwell reports that 70% of the stations carrying TNG now have picked up DS9 (as well as other stations that are not currently carrying TNG). Stilwell indicates that the darker feel on DS9 will allow the producers to tell stories they have not been able to tell in TNG's happy crew format.

Next Generation season 5

Whoopi Goldberg appears in four of the last five episodes this season. She's simply been too busy with film projects for most of the rest .

There were two Q episodes in development this season, but neither got to the point where it could be filmed. Stilwell thinks they will both end up on the screen next year, with the first one coming early in the season. He denied the previous rumors about Duelling Q's and William Campbell, who played the Squire of Gothos (a Q-like being) in TOS, saying that they had had no discussons with William Campbell about appearing in a Q episode or any others.

TNG will try to stay away from so many sequel episodes in the future and will try to get back on the track of more science fiction and new stuff next season. Stilwell realises that they may have done a few too many socially conscious episodes this year and not enough real science fiction. While Spiner would like to do Lore again, the producers do not want to bring Lore back, amongst others, because of the sequel problem.

There will definitely be no more Data-Sherlock Holmes episodes due to certain legal problems with the estate of Sir Arthur Conan Doyle. The Holmes and Moriarty characters were used without any kind of formal permission as they were believed to be in the public domain. The Conan Doyle estate raised objections following the screening of the episode and indicated the characters could not be used again without a substantial rights fee being paid to the estate, hence no more Data-Holmes stories.

Next Generation in UK

BBC2 finished their current run of NEXT GENERATION episodes with part two of *Best of Both Worlds* on May 6th, apparently unaware that the story continued into the following episode (*Family*). There's as yet no date for the rest of season four to be screened, but it will probably not be until after the planned showing of the original STAR TREK series in the autumn.

This autumn Sky One will be screening STAR TREK: THE NEXT GENERATION twice a day at 5pm and 11pm, five nights a week, as they did with the original STAR TREK last year. They are expected to complete seasons 1-3 (as shown by the BBC) by late autumn and to progress to seasons four and five thereafter. Sky will be showing the BBC-banned episode *The High Ground* (as they did with the three banned original STAR TREK episodes) and they will be screening *Conspiracy*, uncut, at 5pm!

Young Indy revived

ABC renewed THE ADVENTURES OF YOUNG INDIANA JONES for 13 further one hour episodes and a 2 hour movie to be shown in addition to 10 unaired episodes. No transmission dates have been announced. It's thought that although ABC originally canned the series after low viewing figures (see *DWB 101*) they were forced into a renewal to keep in with creator/producer George Lucas.

Quantum Leap

The season finale of QUANTUM LEAP sees Sam jump into Al's past, only to endanger his hologram companion's future, with Roddy McDowell as a guest 'observer'. The season opener is expected to be a leap into the character of Magnum p.i. However, Tom Selleck has denied that he will participate — but as QUANTUM LEAP producer Don Bellisario owns both shows, he'll have no trouble using MAGNUM footage. There must be a few Tom Selleck mirror shots in the 8-year run of MAGNUM that could be used...

film news

This doesn't mean that DWB is about to turn into Starburst, but as we have a good source of movie news we thought that readers might appreciate some up-to-date stories:

Cameron movie deal

Terminator creator and big bucks movie director James Cameron has signed an unprecidented 12-picture deal with 20th Century Fox. The deal is expected to cost Fox $500 million in total. Fox retain the US distribution rights to Cameron's movies, in return for partial finance. Cameron will retain the rights to his film negatives, giving him final cut on each project and ensuring he makes money off secondary rights (video, cable, satellite, pay-tv and ordinary tv) not the studio.

Judge Arnie

A new deal signed with Arnold Schwarzenegger means that the long mooted film version of *2000AD*'s Judge Dredd character can finally get underway. A director is yet to be appointed — although don't be surprised if James Cameron makes this his first of 12 Fox projects.

satellite news

The US comic book superhero series THE FLASH is currently running on Sky One, Friday nights at 8pm. Sky are expecting to show all 14 one hour episodes, following their screening of the 2-hour pilot.

LOST IN SPACE is also currently showing on Sky at 12 noon on Sundays, followed by Irwin Allen's VOYAGE TO THE BOTTOM OF THE SEA at 1pm on C4.

THE OUTER LIMITS has reached its third repeat run on Sky, while BATTLESTAR GALACTICA concluded its run on Wednesday May 20th.

Our thanks to the Prydonian Renegades and especially Brian Robb for news this issue.

USA buys Sci-Fi Channel

The USA cable network has acquired the Sci-Fi Channel and plans to start the service this autumn. Featured films and series include *Star Wars*, the *Star Trek* movies and cartoon series, DOCTOR WHO, THE PRISONER, SPACE 1999 and FLASH GORDON, and they hope to acquire rights to the original STAR TREK when they come up for renewal in a couple of years time. Series purchased for USA, such as QUANTUM LEAP and LOST IN SPACE will remain on that channel.

New series...

Coming in 1993 from Lorimar, a new series called TIME TRAX. It concerns one Darien Lambert who is sent back in time to 1992 to hunt down 100 fugitives who have made their lives in our present-day. Although made by an American company, the series will be filmed in Australia at Warner Brothers studios. Harve Bennett is among the executive producers.

Also look out for a pilot tv movie, *Babylon 5*, also from Lorimar.

The Tomorrow People — the next generation

As you may have read in the popular press recently, a new series of 70s cult favourite THE TOMORROW PEOPLE is currently in preparation.

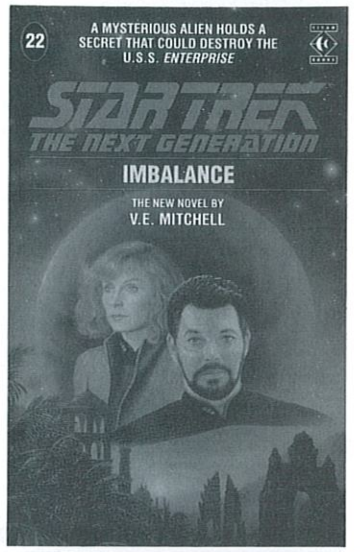
Starring NEIGHBOURS heart-throb Kristian Schmid (Todd) the new series is an Anglo-American co-production between Thames TV and Nickleodeon. The new format features Schmid as a super-powered Australian boy (fancy...), with an American girl and a young British boy. Doesn't smack of co-production at all, does it? From what has been shown so far, the effects look pretty good, but I think we'll have to reserve judgment until it finally hits our screens. Thames are getting pretty excited about having landed Schmid as "any show in which he features is virtually certain to capture huge numbers of teenage viewers".

Titan Books are reissuing Neil Gaiman's acclaimed guide to *The Hitch-Hikers Guide to the Galaxy, Don't Panic* in mid June. Described as updated, revised and totally revamped, it boasts a naff cover that features Adams' name prominently.

Polygram have just issued new JOE 90 and UFO tapes amid little publicity. Channel 5 which held the video rights, recently merged with Polygram to avoid confusion with the new tv station C5.

Stingray repeats soon

Gerry Anderson's classic puppet series STINGRAY, the precursor to THUNDERBIRDS, should commence its run on BBC2 in the Friday night slot as soon as sporting schedules permit.


22
A MYSTERIOUS ALIEN HOLDS A SECRET THAT COULD DESTROY THE U.S.S. ENTERPRISE
STAR TREK
THE NEXT GENERATION
IMBALANCE
THE NEW NOVEL BY
V.E. MITCHELL

(right): the new Next Generation novel from Titan, published on June 25th at £3.99. ISBN 1 85286 424 9; 256 pages

events

For further details about all these events, remember to enclose a SAE.

FAB1: Thunderbirds convention 1992
August 8th & 9th
Wolverhampton Civic Hall
Details from: FAB1, 15 Fullers Court, Devon EX2 4DZ. The organisers would like to hear from anyone with information about tv clips featuring THUNDERBIRDS — interviews, commercials, take-offs, etc. They'd also like to find a THUNDERBIRDS-capable dance troupe, and a band ...!

The Box of Delights
August 8th, 10.30am-11pm
Stourbridge Town Hall, Birmingham
Admission is free to this showing of episodes from series such as THE AVENGERS, THE SAINT, HANCOCK, PATHFINDERS, DIAL 999 and OUT OF THIS WORLD. Details from Kaleidoscope, 7 Overhill, Pill, Avon BS20 0JZ.

The NFT are showing cult tv shows from the 50s and 60s on June 3rd, 2nd and 16th, with a 70s day to follow in August. Details on 071-928-3232.

CLASSIFIEDS

FOR SALE: original 1965 Muller hardback, 'Dr Who in an exciting adventure with the Daleks', in good condition with dust-jacket. TV Zone issues 2-7, The Frame issue 1-20 all mint condition. Please send bids and SAE to: Ian Knapper, 37 Oakdale, Harrogate, North Yorkshire HG1 2LW.

WANTED: Top dollar paid for Hartnell autographs and any other Who memorabilia. Contact Jeff Abood, 2105 15th Street Cuyahoga Falls, Ohio 44223 USA.

DOCTOR WHO COLLECTION FOR SALE: Books, games, videos, all sorts old and new stuff. Please SAE to: A Scott, 12 Howe End, Kirkbymoorside, York YO6 6BD.

Classified adverts are available at £7.50 for a maximum of 50 words.

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DWB 1 (6/92)

Self-indulgence is no criteria

Daniel O'Mahony
Fordingbridge, Hants.

On Tuesday May the 5th I received a nasty shock. I don't mean my first viewing of the generally excellent *The Tomb of the Cybermen* (despite Shirley Cooklin's somewhat hammy performance and the infrequently stagy direction), but my experience in actually buying the tape.

I bought my copy in Woolworths in Southampton, and, as I picked a copy off the shelf, I couldn't help noticing the artwork of Colin Baker on the cover of *The Aztecs*. I suppose it was the surreal feeling of wandering around Southampton hanging on to a copy of the modern equivalent of the Holy Grail, that I didn't realise anything was wrong for nearly half an hour. I spent the rest of the day certain I'd suffered a bizarre hallucination.

DWB was on the mat when I got home, and it put my mind to rest on the matter. I immediately set to work on a letter suggesting that JNT might be persuaded to swallow crushed glass.

I've calmed down since then, but I'm still very angry at what's happened. I could have *The Aztecs* sitting on my shelves now — a story I have been waiting to see for a very long time. I don't buy the official DOCTOR WHO tapes as a rule, but *The Aztecs* was to have been an exception. While I understand we will get it eventually, that will be at the expense of *Image of the Fendahl*, which has, in effect, been displaced by JNT's act of self-indulgence.

I understand why Woolworths chose not to adopt a black-and-white story as their special promotion. It's a short-sighted attitude, but not an incomprehensible one. But JNT's choice for replacement simply defies belief. I can also understand why he wanted to select a story from his era, but there are so many stories from the 80s that are much better than *Dilemma*, that are crying out for release. *The Keeper of Traken*, for example, would perfectly complement the tapes already released. But *The Twin Dilemma* ...? No.

Like JNT's selection of *The Space Pirates* 2 on the Troughton tape, it's a choice based purely on a personal agenda. Maybe he did enjoy making it, but that doesn't make it a suitable choice for release. Surely the man must know the abysmal light in which the story is held? As Tim Munro rightly pointed out in *DWB 93*, fan opinion is a little dodgy when it comes to choosing classics, but that doesn't necessarily mean that BBC Video should search for new releases at the top of the Clangers charts.

It makes you wonder what other stories that JNT enjoyed making are about the be foisted upon us — *Terminus*? *Four to Doomsday*? *Silver Nemesis*? Just about any story that took him on holiday? Self-indulgence is no criteria by which these things should be judged. It signifies a lack of both professionalism and integrity. We can't change it now, but the message should be put across to BBC Video, and Woolworths, that if this tape fails to sell then the blame should not be put on Woolworths' sales campaign or this type of promotion, but on the shabby motives of the tape's selector. An appeal to their commercialism might get the message across — "The tape you have just released is an example of extremely poor television. It will not sell to the fans. It will also put the general public off buying any further DOCTOR WHO tapes."

The tragedy of it is this — while in Salisbury on Friday the 8th I saw a big push for the DOCTOR WHO tapes, and *The Tomb of the Cybermen* specifically, in WH Smiths. Across the road, in Woolworths, *Tomb* had stormed to second place in the video charts (the 'Film and TV' chart rather than the separate 'Childrens' chart where DOCTOR WHO is usually to be found). In first place was *Dilemma*. Possibly this is just a reflection of the Woolworths system, where all the new Doctor Who releases are bundled together, as if they were just one story, in which case it may well be that *The Twin Dilemma* is, scandalously, riding high based solely on the sales of *Tomb*. I certainly can't believe that more people are buying the (admittedly cheaper) *Dilemma* than *Tomb*.

On the other hand, if *The Twin Dilemma* is outselling *Tomb*, then look forward to all three tapes tumbling down the Woolworths charts for the second week. One of the best and one of the worst DOCTOR WHO stories have been released simultaneously. I desperately want *Tomb* to be seen as a success, and it would be a tragedy if JNT's travesty dragged it from that success.

On to *DWB 101*, which I felt looked and read rather well, despite the obvious and acceptable over-concentration on *Tomb*. I'm rapidly beginning to tire of photo-novels, though this is neither an indication of the quality of the scripts, photos or your presentation of them. I just find reading through pages and pages of script, no matter how good, to be a very dry experience.

There was a lot of pessimism on the letters page. DOCTOR WHO is, they say, dead. A dull, unimaginative suggestion. Even if Season 27 never happens, it doesn't matter — where there is fandom, there is also DOCTOR WHO. We are DOCTOR WHO now! I don't know much about the state of PRISONER fandom, but, if it is stagnating as AF Laignel suggests, then that is after 25 years contemplation of 17 episodes. Surely we can last just as long with DOCTOR WHO's massive 702 episodes to keep us going? Let's try to steer clear of the path taken by BLAKE'S 7 fandom in the early 80s.

The RED DWARF article was good, but it pulled all its punches on Seasons 3-5, wherein we discovered that Grant and Naylor find it easier to write special effects than comedy, and a good budget means nothing combined with poor scripts. Take, for example, Rimmer. All attempts to write the man as a 'real' person with a character went out of the window in the first minute of *Backwards*. He's become a simple stooge, a punching bag for the writers and other characters, and that's not constructive writing. Fortunately Chris Barrie can take this in his stride (has anyone noticed how, in *Demons and Angels*, he's the only actor who's actually convincing as his character's evil half?). Oh, and the end of *The Inquisitor* defies all logical sense.

On a lighter note, I sit back in anticipation of the ROBIN OF SHERWOOD mini-series, Herne be praised. Unfortunately this means that, when the Horned One possesses them, Video Gems will bugger up the video release. Ah, if only the Lord of the Shrubs could strike down Kevin Costner ...

I think you'll find that the Woolworths charts are based on how much stock they buy in rather than number of units sold — hence DOCTOR WHO's appearance in the chart mere days after release. Thus you'd expect their exclusive release to rank higher than the others. Doesn't necessarily mean they're going to sell more ... (Quick survey of my local Woolies on Wednesday 6th: left on the shelf, one Axos, two Tombs, five Dilemmas. Need I say more?)

James Guthrie
Putney SW15

If Dallas Jones and his cronies have such a short attention span, I hesitate to wonder what they made of *The Tomb of the Cybermen* this month, a rather cerebral, slow-moving drama. Perhaps an episode of BOD would be more to their taste. On reading his damning review of *The Twin Dilemma* in *DWB 101*, I wonder if he was even watching it in quite the correct frame of mind.

In 1984, *Twin* was broadcast directly after *The Caves of Androzani*, and that was unfortunate. Our perception of Colin Baker's debut was coloured simply because it had so much to live up to, and we were bound to be disappointed. I was. I loved *Caves* and loathed *Twin*, and I didn't see it again until I bought the video today. Now I am able to watch it with impunity and objectivity. My opinion has changed.

Colin's (occasionally shaky) first performance is what I shall remember most about *Twin*. More polished than either Davison or McCoy's premiere's, it's a wonderfully bravura personality that usurps the predecessor's 'feckless charm,' his wit and brashness instantly likeable. One can only laugh at his smugness, and that makes him all the more endearing. His utter belief in himself as a force of uncompromising good, like an angel of vengeance (until his bottle goes!), is a masterpiece of characterisation, as valid a facet of the Doctor as any other. All Peri can do is follow his flapping coat-tails in exasperation.

The plot, of course, is nonsense. This is a regeneration story, so we should be concentrating on the plight of our hero and his bewildered companion, but the supporting players make much of the thin material they are given, tongues planted firmly in cheeks. Maurice Denham's Azmael is worthy of particular note, and in all this 'pantomime' there is tenderness and sorrow (Azmael's death, Jaconda's virtual destruction, the Doctor's failing regeneration). At the risk of being lynched (or institutionalised), I enjoyed it!

The other release of the month, the typically Pertwee *The Claws of Axos*, cannot hold a candle to *Twin*. It is a travesty. The vitriol that Jones launched at *Twin* would have been far better vented on this. It has an utterly ludicrous, convoluted plot, dreadful characterisation (Chinn, Filer, Jo), atrocious acting (Chinn, Filer, Jo), and is undoubtedly Jon Pertwee's nadir. Oh yes, lots of "Of course!"s, lots of "Don't you see?"s and rubbings of chin, scratchings of neck. About as impressive as Pigbin Josh, and as hateful!

Perhaps their respective covers give the most graphic and instant summary of the worth of these diametrically opposed tales — on the one hand *Claws* is ugly, brown and uninspiring, whereas *Twin* is colourful, brash and exciting, one of Andrew Skilleter's successes. What more needs to be said? Watch it with much objectivity and little expectation. You might be pleasantly surprised.

On the subject of presentation, could you please use a cover unconnected with Cybermen for the next issue? Of the last five editions, four have had Cyber-related covers. Nice as it is to have *Tomb* back, all this over-exposure is getting a little wearisome. How about a nice *Paradise Towers* blow-up of Richard Briers? Lovely.

Theo Robertson
Rothesay

Best news of the month has been the success of the *Dæmons* colourisation process mentioned on page 7 of DWB 101. However, what Gary Leigh fails to make clear is whether this now mean that we can look forward to stories like *Doctor Who and the Silurians* and *Terror of the Autons* being colour converted and released on video in the near future or does it mean that, because of John Nathan-Turner's selfish arrogance, *The Dæmons* will be the first and last story to undergo this process?

THE GREAT TOMB CONSPIRACY THEORY

Roger Arnold
Kendal

Well, *The Tomb of the Cybermen* is out, and I must say that it has lived up to all the hype. I enjoyed every minute of it, and although it is not entirely flawless (Toberman chucking the Cyber Controller across the room reminded me of when Jim Dale killed Oddbod in *Carry on Screaming*) it certainly deserves its awesome reputation. Hopefully other lost stories, when retrieved, will similarly deliver the goods.

The recovery of more lost stories leads me on to the one nagging doubt I have about the circumstances surrounding the recovery of *Tomb*.

Whilst the BBC should be applauded for their swift release of the story, the applause, however, is not entirely for the generosity towards the fans, but for their expertise in immediately exploiting the most lucrative marketing opportunity to come their way for a number of years.

Despite what anyone might say about the unethical way in which the newly recovered tapes were kept from THE LATE SHOW team to prevent their screening it in the recent repeat season, the BBC are perfectly within their rights to do this. Like the vast majority of companies in a free market economy, BBC Enterprises exists to make a profit, and profit from the release of of *Tomb of the Cybermen* they shall.

From the moment the tapes were rediscovered, the whole run-up to the video launch has been a very cleverly executed marketing campaign designed to maximise revenue. But perhaps it has been more than that. Perhaps BBC Enterprises are testing the water. Just look at what happened:

An implausible story about a rift between tv stations in Hong Kong and the BBC is distributed to known 'elite' DOCTOR WHO fans. Immediately the snowball begins to roll. The hype that has surrounded the story for 25 years gathers momentum again, and articles by such as Jeremy Bentham fuel five months of speculative previews and crossed fingers. This is fine, it's what being a DOCTOR WHO fan is all about, and this discovery is undoubtedly the biggest event in contemporary DOCTOR WHO history. On May 5th, the process which began with the phone call to Jeremy Bentham culminated in queues of fans all over the country waiting for the tapes to go on sale. The BBC know this. It's all part of their campaign. That's why they have notched up the price of the video.

Everyone is happy.

The fans get their lost, mythical nemesis, and the BBC laugh all the way to the bank.

But let's think for a moment. Is it not amazing that it was *Tomb* that was found. The ultimate DOCTOR WHO story, hyped beyond belief, worshipped by fandom, dreamt about by those old enough to have originally seen it. When the news of the recovery broke, the LATE SHOW team were put off the scent. Is it possible that Jeremy Bentham et al have also been put off the scent, and have been used as pawns in BBC Enterprises' marketing game? Is it possible that they have not been told the whole story? Is it possible that more than *Tomb* turned up in Hong Kong? Maybe this whole campaign has been designed to test the market to see just how lucrative the recovery of these old classics can be.

If *Tomb* sells well, which it will, how long will it be before *Evil of the Daleks*, *Web of Fear*, etc. miraculously turn up and are released after a well planned and built up campaign.

If I am not guilty of extreme paranoia, and the above is true — fair enough. It is after all up to the BBC how they market their products. But I would like to know the truth behind the recovery; and I'm sure that the likes of Jeremy Bentham who have been involved with the news (and must have had thoughts along these lines at some stage) must want the truth as well. We all want to see the lost stories returned to the archives and released on video, but if the stories do exist, I'd prefer to know, rather than be kept in the dark by a clever BBC marketeer.

John Hughes
Glasgow

I read with interest the coverage in various publications concerning the sudden 'excavation' of *The Tomb of the Cybermen*, and all the subsequent eager and disbelieving letters. I have refrained from putting pen to paper until now, however, as I felt the whole question of 'missing episodes' needed some further consideration.

Of particular note, I felt, was just how the news of the 'sudden discovery' was disclosed. Firstly, even before the February/March editions of the more popular magazines and fanzines appeared, we had already been given subtle hints in various editorials and stop-presses since December. It seemed that 'something was happening' on the missing episodes front other than some *Dalek Masterplan* footage turning up. Then, suddenly, every front cover of the magazines featured a picture of 1960s Cybermen.

It then becomes clear that both the BBC and DOCTOR WHO fan bodies either had or, at least, could have had knowledge of the 'whereabouts of the Tomb' for sometime. And yet we, the main body of DOCTOR WHO fandom are told nothing for several weeks. I am aware, of course, that magazines have set publishing dates and deadlines, but I do feel that this particular announcement could have been made a lot sooner.

Next, a statement is given saying that "if *Tomb* on video proves popular then perhaps a missing episodes office could be set up" to seek out further lost stories. The point I am leading to here is that perhaps the BBC don't need a missing episodes office, and that perhaps, just perhaps, the sudden appearance of *Tomb* has been brought about by a lucky find or generous donation, helped by a conspiracy of silence to add to the delight of the DOCTOR WHO fan on hearing the news.

Consider this: *Tomb* was apparently returned in a 'job lot' to the BBC from abroad along with other classic shows. Why has no real mention been made about them? Normally if some old, worn-out programmes appear from nowhere, good old Auntie Beeb will have it all over the tabloid press, *Radio Times*, and a repeat season on BBC2. Not so this time. What other programmes were returned? If the 'job lot' included some HANCOCK, STEPTOE AND SON or Z-CARS I would be delighted. Also, I would even consider buying 'rush-released' videos, even if *Tomb* will cost me extra next week. (Has anyone actually stopped to consider just how many bonus tapes and specials are being released in 1992? All very nice, but heavy on the wallet!)

However, it seems to me that the BBC and, sadly, certain established fans and fan bodies are taking full advantage of the situation which seems to be arising. Namely that more and more sudden 'hints' and announcements are and will be appearing, quickly followed by some special video. For example, in the same issue of DWM which told of the *Tomb* news, a stop-press suggesting that more old material could be being returned and that "more old DOCTOR WHO material could be contained".

All that I'm waiting for now is the news that *Evil of the Daleks* or *The Macra Terror* has turned up, although of course, this would have to be held over until Autumn, after the audio releases and Dalek video special have had a chance to sell a few thousand copies (and made several thousand pounds for Auntie in the process). I may be sounding very cynical here and that is not what I intend. Indeed I look forward to seeing the supposed all-time classic for myself. What really has bothered me is the fact that the final announcement of the release of *Tomb* on video (which was really what all the fuss was about) actually took so long to appear.

Yes, let's have more missing stories appearing and put out on video. But please BBC (and others), make the announcement *first*, then work out the video contracts and payments. It just seems much more 'proper'.

Thomas F.W. Ribbits
Barkingside, Essex.

It's bank holiday Monday and I have just sat through one hundred minutes of fascinating television. My day began with a special trip to my local shopping centre. Off the bus and straight into W.H. Smiths to find ... NO *Tomb of the Cybermen*. "There's no distribution on a bank holiday", the assistant bleated. The same story was used by the staff of Our Price, whose advertising clearly stated the 4th of May as the day of release. They could have pleaded stupidity — I'd have believed them. Dejected and demoralised I tromped off back home, but a sudden impulse took me into Woolworths, and there — lo and behold — was *The Tomb of the Cybermen* in all its shining silver-lettered glory. I was so pleased I did Woolies a favour and took a copy of *The Twin Dilemma* off their hands as well (not to watch, you understand!).

Almost running home I found that my innate cynicism, that had convinced me that the story couldn't but be a disappointment after the hype, had gone. I put the tape in the video and was bemused by the faltering Morris Barry. He may not be a great public speaker, but what a fine director. The story itself was simply the best Troughton story — his performance crackled with life, missing in his other surviving tales. The other actors were also excellent and overcame most of the dialogue. Only Jamie and Victoria were disappointing. I may be living in cloud cuckoo land, but Zoe is more realistic (to me at least) than Victoria, who seemed so wet — yet emancipated in an unconvincing way!

The Cybermen were frankly triff! Of course to some it may seem like a lot of people getting worked up over a bunch of men running around in wetsuits, but to all fans of the programme I'm sure it must have held some fun (which is what DOCTOR WHO is all about!) It hasn't knocked *Caves of Androzani* off its pedestal, but it is up there with the best. My fears confounded Hurrah!

How prophetic "We will survive" has proved to be. Survive they have and thankfully too. Lets find some more shall we?

Stephen Byrne
Clydebank

Justin Richards' article in *DWB 100* was right — "Calling *Tomb* a classic may be faint praise". It was so good, I didn't notice the bad effects. The practice golf balls were almost forgotten about until my brother stepped into the room and pointed them out. AAARRGGHH! Thanks a lot! (He even wanted to watch the James Bond film on ITV!)

The only real disappointments were the Cybermen's voices being virtually indiscernable, and George Roubicek's bad accent. And, of course, the strange editing of the theme music at the end of episode four — what the hell was all that about?!!

And if Ian Snell from Doncaster still thinks it's a hoax, then he has, thankfully, been proved wrong. Unless, of course, I've been dreaming. The story was so good, I wouldn't be surprised.

Edward Jolley
Swansea

Last night the local cult tv society ran a showing of *Tomb of the Cybermen* — good thing too, because I can't afford it yet — which was quite well attended despite the nearness of exams. During the first episode I had to keep telling myself that this really was happening, that I wasn't going to wake up and get disappointed. Once I'd settled down, though, I enjoyed the story. Yes, the bits where the Cybermen throws Toberman and Toberman throws the Controller are a bit naff, but who cares? The rest is, as David Banks is wont to say, excellent. Humour, tension, the sequence where the Doctor talks about his family, action, Cybermen who don't kill easily — this is the way it should be. The anoraks got a chuckle from everyone, while Klieg's death was refreshingly nasty. Leaving it to the imagination is always more graphic. It does live up to the hype, and is definitely deserving of classic status, unlike stories like *The Dæmons*, which is okay but not Pertwee's best. Call me a heretic if you want, but I prefer *Inferno* and *The Green Death*, to name but two.

Look, Stop me if you've heard this before...but

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While I'm at it, I might as well comment on *The New Adventures*. So far I haven't been particularly impressed by the *Cat's Cradle* books, in fact they made me decide that *Genesys* wasn't so bad after all. *Exodus*, *Apocalypse* and *Revelation* I thoroughly enjoyed, but I couldn't get into *Time's Crucible*, and *Warhead* is simply not DOCTOR WHO. I can only hope that Andrew Hunt's offering is an improvement. Okay, so they're better than anything the Bakers did and rubbish like *Mission to Magnus*, but I doubt that I'll be re-reading them in the near future.

Andrew Lamb
Glasgow

I have just sat through the best 100 minutes of DOCTOR WHO I have ever had the pleasure of viewing. I am not normally prone to believing hype (and in the case of *Tomb* there was more hype than I could recall). I believed that no Doctor Who story could reach the heights apportioned to this one, but I am glad to say I was wrong. *Tomb of the Cybermen is* the classic that all the hype would have us believe.

David May
Wirral, Merseyside

The Morris Barry interview was barely three minutes long and covered little more than the casting of Michael Kilgariff and the 'horror content' of the story. Was this really worth the extra two quid on the price tag? Definitely not. The story itself though certainly was! The picture quality was superb (unlike many of the black and white episodes which have been sitting in the BBC's vaults over the years, such as *Seeds of Death* 1), and I found that the story exceeded my guarded expectations. It has stood the test of time well, and is easily the best of the six surviving Troughton tales.

Although it isn't my favourite story, I'd still rate it as a classic and it will no doubt be best appreciated by those who watched the original transmission in their childhood. Let's hope that those other lost Troughton classics will turn up soon.

Whilst on the subject of missing episodes, I'd like to say that like Stephen Trump and Stephen Baycroft (*DWB 101*), I'd also like to see an article covering the 'history' of missing and recovered episodes. Which episodes were lost (like *The Tenth Planet* 4) and which were destroyed (like *Galaxy Four*)? How has the recovery of DOCTOR WHO episodes fared against episodes of other series? Why were colour episodes junked? What was the largest number of missing DOCTOR WHO stories? With the recovery of *Tomb*, the topic must surely be of current interest, so how about a complete study?

Funnily enough, next issue we're planning to run a major feature on just that very subject — see page 24 for details.

BLATANT PROFITEERING

Ronald McDevitt
Inverkeithing, Fife

When I first heard news of the recovery of *The Tomb of the Cybermen*, the simultaneous reporting of the way in which the news was hushed up by BBC Enterprises seemed rather insignificant in comparison.

It was only when I settled down to watch the next instalment of *The Mind Robber* that the true extent of their disgusting actions struck home. So much for the 'good news' that the story was to be released on video in May — we ought to have been watching it in February had the false news that the returned episodes were duplicates of *An Unearthly Child* not been put about to prevent *Tomb* being screened by the LATE SHOW team.

Apparently the price increase is to cover an interview which had already been conducted with director Morris Barry (for the Cybermen tape) plus a special cover. Personally I could not give a toss for either, nor am I gullible enough to accept the £2 increase as justified. Morris Barry has, and continues to be, well covered in print, and given that the interview was conducted when the story was missing must make it largely irrelevant.

If I'm honest I have ordered my copy at discounted DWAS rates so I will not suffer the full brunt of this blatant profiteering. But the implications for future releases are there to be seen. If *Tomb* and *Shada* turn out to be the best-selling videos in the range it will not take BBC Enterprises long to realise that they also happen to be the most expensive. There is an obvious feeling that fans are going to fork out no matter what the price — a taking-for-granted that we will buy whatever the cost.

But the bottom line is that we *do not* have to buy their videos.

It would have been a futile gesture had I alone boycotted the release, but at the end of the day I *could* have been persuaded to do just that had others done likewise. Why were the 'Doctor Who Action Committee' not up in arms about this? Publicity over a boycott would not have been a problem as news of the deliberate smokescreen over the story's recovery would have been right up the street of the major tabloids.

In the early days we were grateful for anything BBC Video offered us, but the situation has changed now that they have finally realised that poor television ratings do not equal a poor turnover in video sales. In short, they need us as much as we need them, and there ought to be room for compromise. However, the fact that so many fans moan over double tape releases but continue to buy them suggest they are quite happy to have the piss taken out of them.

Futile it may be, but I shall not be buying *Shada* when it comes out just as I have never bought, and never will buy, a double release.

I am afraid that the blatant exploitation by BBC Enterprises has taken the gloss off the news of the story's recovery now that I have got used to it being back. But consider this when you part with your £20 for *Shada* — when all future stories retail at inflated prices then you will know who to blame.

I cannot honestly believe that enough fans will boycott videos to make any difference — okay, so the BBC needs us, but we need the BBC if we want to see these old stories. They've got us over a barrel and we will continue to toe the line. I'll certainly be paying my £20 for Shada, and will continue to pay out for stories on the basis of what I judge to be value for money — the Pertwee Years tape was appalling value for money (three out of context episodes and a couple of clips for £11) so I didn't buy it, but an unseen story, with full script and extra production work (that costs money) for £20 — in my opinion worth it. It's all up to the individual conscience, and no organised boycott is going to change that.

Paul Curtis
Sandy, OR., USA

In his otherwise excellent article in *DWB 99*, Jeremy Bentham states that "the BBC does not plan to release a version *[of Tomb of the Cybermen]* on NTSC 525-line video". While this is technically correct, it is also true of the 20 DOCTOR WHO releases that are already available here. BBC Enterprises sells the rights to a particular title to a North American video company (CBS/Fox in the case of a popular series like DOCTOR WHO, and BFS Video in the case of less popular series, such as BLAKE'S 7), which then release the title at their discretion. I have been told by the person at BBC Enterprises who used to be in charge of selling the video rights abroad that they would have no reason not to offer *Tomb* to CBS/Fox, and I see no reason to suppose that it won't see release on our shores — eventually.

The problem confronting those of us eager for a speedy release of *Tomb* in North America is that CBS/Fox is notoriously slow to actually release the titles that they own. For instance, we have yet to see release of *The Daleks*, which has been available in Britain for nearly three years now. The best recourse for North American fans would be to write to Mindy Pickard (Director of Marketing), CBS/Fox Video, 1330 6th Avenue, New York, NY 10019, expressing our hope that this long-lost classic (and I'm sure it will be a classic) reaches the stores as soon as possible.

The recovery of *The Tomb of the Cybermen* not only gives me hope for the recovery of further lost episodes, but reminds me of what treasures we already have in DOCTOR WHO's 26 year history. I am of the opinion that the energies of DOCTOR WHO fans ought to be as concentrated on the recovery of missing episodes, and the appreciation of those already safely residing in Brentford, as they seem to be in forcing the appreciation of new adventures. Not to belittle the efforts of people like Ian Levine, who after all has done all three, but I think that Tim Munro has a very valid point when he says that, despite the absence of a 27th season, the Doctor isn't really dead. Thousands of fans continue to devote time and resources to ensure that the legend remains, without sending a single penny to a well-intentioned but perhaps misguided legal campaign. I, for one, shall be doing a bit of 'episode-hunting' of my own during my forthcoming five-month African sabbatical, and if my friends who will continue to debate and examine the programme through newsletters and computer networks help their local PBS stations to raise money for the purchase of programmes like DOCTOR WHO and spread the word to those haven't yet seen the Doctor aren't "true fans", then I don't know who are — and even if I don't turn up anything during my African travels (and let's face it, I probably won't), I'll still have the satisfaction of knowing that I did something. I may not have contributed to the 'Save the Doctor' campaign, but that does *not* make me apathetic.

THE DWB LETTERS PAGE

Richard O'Callaghan
Newbury

One thing that should be done when David Gibbs takes over DWB is a toughening up of the letters page and not letting so many complete twats dominate the section and spoil an otherwise perceptive and astute magazine. Take, for example, the inane comparison made in your last issue by Adrian Last that the discovery of Tomb was akin to the discovery of the Holy Grail. Oh, come on! And all this pathetic euphoria over one missing story that, let's face it, is hardly going to be Jean de Florette or Citizen Kane. It's only a television programme.

DOCTOR WHO is at best a badly-made, sloppily scripted tv show which has superficial, barely noticeable, politically left leanings which somehow justifies the pseuds' continual support for the programme, unable to admit it's simply them clinging on to their childhood unable to accept reality. I shed tears for them, I really do. Any group of people who can come out with statements as amazingly facile as "Tomb found ... I thought I was dreaming!" and virtually the whole of Dallas Jones' letter in ish 100 need all the pity the outside world can muster. But I've got a life and unless you change your letters page and some of your less well-written articles I'm not going to patronise your magazine again.

I must admit that sometimes the intolerance and narrow-mindedness of correspondents (something not entirely avoided in your letter!) does depress me, but I feel it only right that we should print a representative cross-section of what we receive. Anything else would be censorship (no matter how attractive a sensible and coherent letters page might seem). The opinions expressed on these pages are as valid as any others, and I feel that continued enthusiasm for DOCTOR WHO is entirely appropriate in a (predominantly) DOCTOR WHO orientated fanzine! Yes, it would be nice to have a world in which everybody who wrote to DWB had a sense of proportion and didn't slag off everyone else (and didn't write in capitals, Richard), but unless the letters change, neither will the letters page.

Tim Munro
Huddersfield

Many thanks for *DWB 101*, which was a most impressive start to the new regime. Unfortunately the cutting of one small piece from my own *Return of the Wolf* may have left some people a little confused, and I'd like to clear things up if I may. The missing section originally came between the third and fourth paragraphs as printed, and explained how HTV's co-production partners, Goldcrest, unexpectedly pulled out of ROBIN shortly after completion of *Time of the Wolf*. The "shining example of poetic justice" referred to in the fourth paragraph is the fact that the movie Goldcrest preferred to sink their money into, Revolution, was then a massive flop. Hah! Serves 'em right.

Turning to *101*'s letters page, my god what a miserable pair of killjoys Keith Dando and John Deacon are! It's ironic that Deacon begins his rant by calling his fellow fans narrow-minded, since his letter is one of the most narrow-minded and venomous I've ever read. This guy seems to think he has some kind of divine insight denied to we lesser mortals. He alone can see the unspeakable truth! "Face facts," he snarls. "DOCTOR WHO ran from 1970 to 1989. What went before was junk." Well, John, I'm afraid that's not a fact, that is your opinion ... and it is a juvenile inability to distinguish between the two, as demonstrated in your letter, that has reduced the intellectual standard of debate in the modern DWAS to that of six year-olds scrapping in the playground. It's all too easy to rubbish Deacon's letter, since it contains no rationalised argument whatsoever, and basically amounts to crude and transparently nonsensical generalisation that anything colour is good and anything black and white is bad, so I'll just say this — if you compare *The Aztecs* to *Time and the Rani*, I know which one is "ham-fistedly made childish bilge", and it isn't the one that was made in black and white!

As for Keith Dando ... Keith, the reason for the "lunatic ravings" being written about *Tomb* is that people are excited about its return — surely a positive human response, one of those emotions that makes the human condition bearable! Yes, it's only a DOCTOR WHO story — not exactly earth-shattering stuff in the grand scale of things — but it is one of the best DOCTOR WHO stories, and one that we thought we'd never see again. It's therefore perfectly understandable that fans are thrilled by its recovery, and maybe let their enthusiasm get the better of them ... and it's not more to be deplored or attacked than the excitement of a wine connoisseur who's just acquired a rare vintage, or a football supporter celebrating his team's victory in the FA Cup final! Keith is quite right to say that DOCTOR WHO is very far from being the greatest or most important television series ever made, but quite frankly I think you'd be hard pressed to find a fan who thinks it *is*! But it is a series which means a great deal to many of us, and which has given us immense pleasure over the years. For that reason, when a missing classic turns up, most of us are delighted and we celebrate — and I don't think that is wrong in any way, nor something for which we should apologise. If Keith has never experienced that kind of excitement, then I feel rather sorry for him — what a peculiarly sombre and joyless affair his existence must be!

That aside, *DWB 101* was good stuff. The new look is working beautifully, but there's also a new tone emerging, as the strengths of the old *DWB* are blended with an irreverence and quirky humour familiar to readers of *Five Hundred Eyes*. Thanks also for having the most up-to-date and complete news on STAR TREK: DEEP SPACE NINE that I've seen so far. After extreme cynicism at first, I'm beginning to view the project with cautious optimism.

Niall Turner
Winchester

Oh my word! I'm prompted to write by John Deacon's pre-1970 WHO broadside in issue 101. If John prefers latterday WHO then fine, much of it has been excellent, but to dismiss Troughton so damningly really isn't on. He was an excellent Doctor and in my opinion the most capable actor to have played the part. John's letter did, however, raise some interesting points. What, for example, are the condescending scripts of the 60s era? I'd have said the pontificating anti-racism (*The Mutants*) and anti-pollution (*Green Death*) of the Pertwee era was far more condescending.

I must say that I agree that the Hartnell era has not worn well, whereas Troughton's stuff remains very watchable for the most part. Look closely at what we have from Season 5 — it seems in every way the equal of the admittedly excellent Season 7. As a final point, if 60s WHO really was uniform junk then most people would probably have noticed and 1970-89 DOCTOR WHO would have failed to materialise at all!

Stephen Powell
Eastbourne, E. Sussex

The letters section is always the first part of the zine that I turn to. I've always enjoyed the opinions of others, even if I do disagree with them. However, never before have I been so dismayed as to read the views of J. Deacon, A. Pearson and K. Dando, all within the first seven letters of issue 101!

Mr Deacon is quite entitled to say that 60s WHO for him is not up to scratch, although I feel that to dismiss the Hartnell and Troughton ears so easily and sweepingly is a little unfair. What did annoy me was the manner in which he attacked *Tomb*. Okay, he wasn't pleased that it has been returned, but it wasn't necessary to patronise those that were, and his reasons for dismissing the story are extremely ill-thought out. To condemn the story merely upon the director's previous work is to pass judgement without seeing any evidence!

Now, I have the highest regard for Mr Pearson's paintings, but I do find his comments a mite sarcastic and unnecessary. If he found your actions to be inappropriate then I'm sure he could have said so in a far better way. Having read his letter I would be extremely surprised to see you apologise.

(I think that, as with much of what Alister produces, his letter should be read with tongue firmly in cheek!)

And finally to Mr Dando. Until the final paragraph I was in some agreement with his comments. However, the fact is that DOCTOR WHO need not be replaced or dispensed with. All it requires is a little attention from the BBC (with whom there is much that is wrong), something that has been lacking for quite a few years, in order for it to regain its prestige. And for fans of the show to ask/campaign for this is not too much to attempt. Mr Dando does myself and I'm sure many others a great disservice when he hints that we have our priorities all wrong in finding DOCTOR WHO enjoyable enough to wish to see it return to the screens. Does it really matter if the programme "tells us little about the grand scheme of things"? DOCTOR WHO is entertainment and always will be. it doesn't need to be "dragged" anywhere, just given a chance with people who know the show to prove it can continue.

I only need to look to the lunchtime club that I run at the school where I teach to see that DOCTOR WHO is still enjoyed by children. Within a week some 30+ pupils of 11 and 12 years old attended, and this figure hasn't dropped. Constantly they ask when is there going to be a new series. They hadn't forgotten, even though it hasn't been on for two and a half years. How unfortunate that the BBC fails to hear their voices ...

John Pettigrew
Windygates, Fife

The advent of the new look DWB makes the organ seem far more polished than ever before. Great stuff! Thankfully the style may have improved but the actual content is the same as before — excellent.

Tim Munro's ROBIN OF SHERWOOD article in #101 was not only informative but very interesting too. It certainly whetted my appetite for any proposed new series that may come about. Tim's theories about the death of Robin of Loxley got me thinking about this great series again.

In reply to Anthony Brown about my *Timewyrm* article *[DWB 100]* — you seem to have missed the point a bit. For a start, it was supposed to be a typical fan reviewing the stories as seen as a television series. The criticisms levelled at Andrew Cartmel were supposed to be satirical — ever since the guy started his tenure as script-writer, he has been criticised for every bad plot hole and loose end. I wanted to show how wrong some people can be when the vent their spleen on the series. We all know that the *Timewyrm* books had bugger all to do with Mr Cartmel, so how could he be blamed for anything in Virgin's first four books? Just for the record, the bits I picked up on I wouldn't necessarily claim that 'I didn't like them'. (In actual fact, I was very impressed with *The New Adventures*.)

And talking of satire ... I'm sorry if you didn't like my 'Schlockwatch' on *The Time Meddler*, but "cheap sarcasm"? "Boring and predictable"? Thanks very much. I just thought that some of the features in *DWB* were getting a little bit heavy and that there was a need to redress the balance of the intensely researched stuff with a little humour. Have you never watched a video in the company of a few friends? I wouldn't have described it as "predictable" anyway. As for being crap, I can swear with my hand on my heart that it was no cheaper to write than any other article!

Michael Briers
Pointe Claire, Canada

I've just finished *Time's Crucible*, and now I can understand what a difficult job Anthony Brown had when he reviewed the book in *DWB 99*. I'd like to add my two cents worth because even though Mr Brown gave us an excellent review, it seems to me that the author's style is the real story here.

The tale is not told in a straightforward manner, and Mr Platt seems to think it is a mark of genius to confuse his readers. Well, it's one thing if a book is difficult because it is profound, but quite another if it's difficult because it's not properly comprehensible. Marc Platt also wrote *Ghost Light*, remember. *Ghost Light* was based on a sound story but that story was not properly presented. At one moment Light threatened to end life on Earth, but I'm sure a lot of people didn't notice it, and the threat just didn't have any significance. The threat was not properly highlighted. Mr Platt angers me because he is so needlessly cryptic. He doesn't realise there is merit in expressing complex ideas clearly.

Having said that, I would like to add that I have *mixed* feelings about *Time's Crucible*. After wading through the convoluted writing, I found I liked the essential story very much. This mind-boggling adventure, on a world where time is collapsing upon itself, is right up my alley. I just which the story had been presented more coherently. In the end I find the positives outweigh the negatives and I would recommend this book to others.

DWB CONVENTIONS?

Steve Harper
Watford

I have to lament the apparent lack of cons this summer. I always really look forward to this time of year as I have such a good time and meet so many of my good friends who don't get a chance to see me that much. Why don't you organise the first DWB con? Just a thought!

Christopher Barry
London

How very well the *Savages* telesnaps have come out! It is really a very worthwhile presentation you have made of it. Congratulations!

I was interested to read in *DWB 101* of the machinations over possible 'colourisation' of *The Dæmons* — the first I'd heard of it. I've not yet seen any material treated in this way as British directors and producers are against the idea in its very principle. But as this is to *re*-colour what was originally in colour, I'll be keen to see how it looks — if it comes off.

Sarah Verrall
Cancer Research Campaign

I write to thank you for the generous donation in memory of Gerry Davis that was handed into our shop at Brighton by Gary Leigh.

Donations made in memory of those who were loved and respected make us even more determined in the fight against cancer. Thank you for your valued support.

Henry Wellesley
Hanwell, London W7

Seeing as in the past you have printed articles by 'celebrities' in DOCTOR WHO such as Mark Ayres, I am writing to enquire whether your writer Tim Munro is the same Tim Munro who played Sigurd in *Terminus* and also if your esteemed writer Anthony Brown is the same Anthony Brown that appeared in the BLAKE'S 7 episode *Gold* as the doctor. If so, it is fitting that he is reviewing the BLAKE'S 7 videos. I wonder what he'll say when it comes to *his* episode?

Unless Messrs Brown and Munro want to correct me on this ... no.

SKONNOS

issue fifteen

A NEW AGE FOR THE DOCTOR
Mark Benoy looks in detail at the growing New Age trend in DOCTOR WHO

FRAGILE SILENCE
John Conners on the fans' reaction to the hiatus

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"All irregularities will be handled by the forces controlling each dimension. Transuranic heavy elements may not be used where there is life. Medium atomic weights are available: Gold, Lead, Copper, Jet, Diamond, Radium, Sapphire, Silver and Steel. Sapphire and Steel have been assigned."

A Tale of Two Medium Atomic Weights

SAPPHIRE AND STEEL was without a doubt one of the greatest British telefantasy shows ever to have graced our screens — one to rank alongside the QUATERMASS serials and DOCTOR WHO. Like these programmes, it too was a product of its time; it knew how to keep the audience in suspense, without the need to talk down to them. Ironically, SAPPHIRE AND STEEL started using the 'behind-the-sofa' technique at roughly the same time that DOCTOR WHO was losing the same knack. The programme managed to work its way into the public consciousness in a way that many programmes spectacularly fail to do. Surely the greatest compliment to the programme is that many people who have memories of watching the episodes through cracks in their fingers or from behind the sofa usually wrongly assume that they were watching DOCTOR WHO instead. Although running to a mere 34 episodes, and despite the fact that a decade has passed since their last appearance on our tv screens, ITC has decided to release the series on to home video; the first 6-episode story was released in February, and the second 8-episode story was released in mid-May. *(See the review on page 20.)*

The series ran to six stories in all, but confusingly, none of them had any distinguishing on-screen titles or episode numbers. This has lead to the rather imaginative labelling of the video cassettes as "Adventure One", "Adventure Two", etc. In an article in *Time Screen* in 1986, working titles for the six stories were given, although I have found no trace of them on any documentation for the series. (For those of you interested, the six titles quoted were: *Escape Through a Crack in Time, The Railway Station, The Creatures' Revenge, The Man Without a Face, Doctor McDee Must Die* and *The Trap*.)

The series was devised by writer PJ Hammond in late 1977/early 1978. Hammond, who had earlier written four stories for Thames's ACE OF WANDS in the early 70s as well as episodes of SHADOWS, originally envisaged SAPPHIRE AND STEEL appealing to the same age-group as ACE OF WANDS and THE TOMORROW PEOPLE. Speaking at the time, he iterated the concepts that lead him to create the concept of the show: "Time and its mysteries have always fascinated me. I love the inexplicable — the tale of the Marie Celeste; the riddle of the Bermuda Triangle. That's why I wrote SAPPHIRE AND STEEL. There have been plenty of stories of characters who travel in time, but none before where time itself actually does the travelling. I think this angle gives our series a truly original touch, and gets it away from the usual run-of-the-mill stuff, loaded with dinosaurs from the past or silver-clad androids from the future. With SAPPHIRE AND STEEL, viewers are able to get the feeling that it could happen to them, that at any given second they could fall prey to the dark side of time and be snatched into an existence of baffling horror beyond the reach of normal help."

Hammond took the concept to Executive Producer David Reid at ITC, who quickly realised that the series had the potential to appeal to a wider audience than Hammond originally envisaged. In fact it is reported that Reid was so unsettled by Hammond's concepts that he was unable to sleep after reading the initial story ideas. Shaun O'Riordan was appointed Producer, and also directed the large majority of episodes. O'Riordan summarised the series at the time as "frightening and uncompromising … at first, we contemplated making it a programme for children, but then we decided to make it a series that would appeal to all ages."

The series was commissioned by ITC and went into production at the ATV studios in Birmingham. THE MAN FROM UNCLE actor David McCallum was cast in the role of Steel. Pre-publicity for the series explained; "… those lively eyes under a wide forehead give him the look of an intellectual who doesn't really belong to the mass of ordinary people … one could believe him if he said he arrived on Earth from a remote planet." The role of Sapphire was described as "a lovely girl possessing uncanny powers but also a warmth of understanding" and was given to Joanna Lumley, providing her with her first television role since Purdey in THE NEW AVENGERS.

But who are Sapphire and Steel? In the publicity material for the first episode of the first story, the following passage appears: "Who are they? No explanation is offered except that they are the only people who stand a chance of getting [Rob and Helen's] parents back." For the third story there is a description of them as "two agents from another dimension". On the whole the origins of the two lead characters are never fully explored, with the audience given a few teasing clues throughout the series. The best summary of the two characters (and the series concept in general) can be found in the voice-over to the opening title sequence, complemented by Cyril Ornadel's breathtaking title music. *"All irregularities will be handled by the forces controlling each dimension. Transuranic heavy elements may not be used where there is life. Medium atomic weights are available: Gold, Lead, Copper, Jet, Diamond, Radium, Sapphire, Silver and Steel. Sapphire and Steel have been assigned."* Apart from Sapphire and Steel, we also meet Lead and Silver, with references to others such as Jet (who is referred to as female). (As far as I can remember from basic chemistry, Sapphire, Diamond and Jet aren't elements/atomic weights/whatever, but let's not dwell on that …)

The first six-part story was recorded in 1978 and featured Steven O'Shea as Rob, Tasmin Bridge as Helen, Val Pringle as Lead and Felicity Harrison and John Golightly as the children's parents. A tense psychological drama, the story concerned 'Time' breaking into an old isolated farmhouse and 'taking' Rob and Helen's parents. The break-in is triggered by the recital of an old nursery rhyme — at the same time all the clocks in the house stop. Sapphire and Steel appear almost immediately and begin work to return the children's parents. As Sapphire explains, "There is a corridor. And the corridor is Time. It surrounds all things. It passes through all things. You can't see it — only sometimes, perhaps. Just a glimpse. And then it's dangerous." She tries to explain that it is impossible to enter Time, but once in a while Time can enter the present and take things, people. The corridor is strong, but sometimes, in some places, it becomes weakened, like worn fabric: "and when there is pressure on the fabric, Time reaches in." Unable to prevail on their own, the duo are helped by Lead.

The second eight-part story was recorded in 1979. Set in a long-disused railway station, it revolved around George Tully (Gerald James), a ghost hunter who realises that something strange is happening at the station. It is haunted by the ghosts of wartime dead, reliving the events that lead to their deaths — a soldier who was shot 11 minutes after the 11 o'clock cease-fire on November 11th; the crew of a submarine whose air-pumps failed; a fighter plane that dives out of control … In the end Steel has to bargain with the power that controls the restless souls of the men. Episode eight features truly disturbing scenes as Sapphire falls prey to the intelligence controlling the ghosts. First she loses her eyes, leaving two black, lifeless orbs. Then the intelligence destroys her face, leaving only a shapeless mass in its place …

With the first 14 episodes recorded, transmission started in July 1979. The series was launched with large articles in TV Times and Look-In. The article in the latter proved to be remarkably prophetic in places — whilst describing typical SAPPHIRE AND STEEL scenarios it states: "… you may be shrunk to infinitesimal size. You may become part of, say, a picture on your living-room wall, condemned to exist within it for all eternity." Maybe the script, or at least the story idea, for story four was being discussed at this point.

Screened twice-weekly, the first episode premiered at 7pm on Tuesday 10th July, with episode two on Thursday 12th. For this first batch of 14 episodes no advert breaks were inserted. The series was shown at the same time on all ITV networks, and continued to be so until the end of its run. However, this particular run came to a premature conclusion; after the screening of the third episode of the second story, the ITV networks went on strike for nearly two months. Once the strike had been resolved, it was decided to recommence screening from the beginning of the second story, thus repeating the first three episodes. This started on October 30th, again at 7pm, and was to date the only repeat of any episodes of the show. The final episode was transmitted on November 22nd 1979.

Response to the programme was favourable. A novelisation of the first story was released by Star Books (at that time part of WH Allen), written by PJ Hammond. Priced at 75p, it was not too dissimilar in style and length from the range of DOCTOR WHO novelisations that WH Allen were publishing under their Target imprint at the time. Look-In started its run of impressively drawn and scripted comic strips; these were copyrighted to PJ Hammond, but it is unclear whether he actually scripted them as well. It also featured the occasional article or poster from the series.

Early in 1980 the third six-episode story was recorded. In addition to the two regulars, the cast comprised Catherine Hall as Rothwyn, David Grant as Eldred, Russell Wootton as the Changeling and the first of two excursions for David Collings' Silver. On the roof of a block of flats is an invisible penthouse from fifteen hundred years in the future. Inside are a young couple and their baby conducting an experiment into 20th century existence. The capsule is powered by a time source which is a hybrid of many different animal parts. The time source breaks loose and gains control of the couple's son, causing him to age rapidly. Russell Wootton was cast because of his strong resemblance to Catherine Hall, who had great fun introducing him to any visitors to the set as her "son" despite the fact that she was 23 and he was 32! To add to this interesting casting, the Changeling as a baby boy was actually played by a baby girl. This story featured the only location footage the series ever boasted, as Sapphire and Steel explore the roof of the building. Some interesting background emerges during Sapphire and Steel's conversation with Silver. For instance, there are supposedly 115 elements (or agents) like them, plus 12 transuranics, who don't count because they're unstable. Silver is a technician, not an investigator like Steel and Sapphire.

Later in 1980, a mammoth recording block enabled the final three stories to be recorded. The fourth four-episode story featured Alyson Spiro as Liz and Philip Bird and Bob Honery as the Shape. The story concerned an experiment with photography that unleashed a "shape" into the world. The Shape has appeared in every photograph ever taken — a figure with its back to the camera, or behind a wall or a fence, or in a room behind a window … when people start vanishing, Sapphire and Steel arrive on the scene.

The fifth story, of six episodes, was the only one not written by PJ Hammond. Instead Anthony Read and Don Houghton scripted, with the result that the story doesn't seem to fit in with the rest of the series. That's not to say that it's at all bad, only that the concepts and realisation are at odds with everything previously seen. Both Houghton and Read are names that should be familiar to fans of DOCTOR WHO: Houghton scripted the classics *Inferno* and *The Mind of Evil* for Jon Pertwee's Doctor, whilst Read script-edited most of Season 15 and all of Season 16, wrote *The Horns of Nimon* and co-wrote *The Invasion of Time*. Houghton is credited with writing episodes 1, 3 and 4, with Read getting the credits for episodes 2, 5 and 6. The story also featured the largest ever cast for a Sapphire and Steel story, including Patience Collier, Nan Munro, Davy Kaye, Jeffrey Wickham, Jeremy Child, Jennie Stoller and Peter Laird amongst others. The script is a variant of Agatha Christie's *Ten Little Indians*. A wealthy industrialist holds a house party to celebrate his company's 50th anniversary. Everything is turned back to the atmosphere of 1930, the year the company was founded. All the guests at the party dress in 30s fashions. Sapphire and Steel arrive, correctly attired, but wondering why they have been sent here. One by one, the guest begin to be murdered, and their bodies vanish soon afterwards. Agatha Christie fans would lap up this typical scenario, but with Sapphire and Steel it's not just a simple case of whodunnit …

The final story to be recorded in 1980 was once again penned by PJ Hammond. The whole story seems to have been written with a view to winding up the series for good. Sapphire and Steel investigate the strange happenings at a roadside cafe and adjoining garage, where the year appears to be 1925, 1948 and 1957 simultaneously. When they arrive they find that Silver has arrived before them. They encounter a man and a woman (Edward de Souza and Johanna Kirby) who seem bemused at arriving 30 years in their own future. They glimpse the shadowy figure of an old man (John Boswall), and soon Johnny Jack (Christopher Fairbank — Mocksie from AUF WIEDERSEHEN PET) a strolling player from 1957 arrives. Nothing is what it first appears to be, as the four reveal themselves to be transient beings sent from the future to hunt down Sapphire and Steel and trap them. Forever.

APPHIRE
STEEL

Towards the end of the year World Distributors released *The Sapphire and Steel Annual 1981* at £1.95, the only annual to date. This consisted of very poor text stories, one of which, *Rogue Robot*, featured a silver-clad android of the type from which Hammond was so keen to distance himself. The illustrations were decidedly average, and many stock-in-trade World Distributors filler articles about UFOs and ESP appeared to fill the page count.

With all four stories in the can by the end of 1980, it is somewhat strange that only the first two were transmitted in the second series. Story three began on January 6th 1981, at the slightly later time of 8pm. The series again ran twice weekly and the final episode was transmitted on January 22nd. Story four followed on directly the following week. This series was the first to split the episodes into two with a commercial break — this was to happen with all subsequent transmissions of the series.

The third season consisted of just the six-part story five. This ran from August 11th to the 26th, again twice-weekly on Tuesdays and Thursdays at 7pm. The first two episodes narrowly avoided clashing with the repeats of DOCTOR WHO — *The Keeper of Traken* on BBC1. Episode two of *Traken* only pulled in 4.4 million viewers, with the rest of the story managing to average over five million — could this have anything to do with the first episode of the SAPPHIRE AND STEEL adventure?

Nothing was seen or heard from the series for another twelve months. In the meantime, ATV lost its franchise for the midlands ITV region, and was replaced by Central on January 1st 1982. Part of this takeover deal was that Central retained the rights for all programmes made (but not yet broadcast) by ATV. This included the final four-part SAPPHIRE AND STEEL adventure.

The final season eventually began airing at 7pm on August 19th 1982 — almost two years after it had been recorded. Billed as an ATV production for Central Television, it featured a minor change in the voice-over for the opening credits, as the word 'Mercury' was substituted for 'Lead' for no readily apparent reason. Maybe due to the confusion caused by the changeover between the two stations, many regions wrongly billed this final four-part story as a repeat. The final episode was transmitted on August 31st. SAPPHIRE AND STEEL was no more.

Why the series ended has never been properly explained. Many cite the changeover from ATV to Central as the reason — the network didn't wish to continue the old network's series. The fact that the final four stories were all made in 1980 — some 18 months before Central took over — seems to throw some doubt on this. A more likely explanation is that it became increasingly difficult to schedule the recording of the series around the heavy working commitments of Lumley and McCallum.

Or maybe the 'powers that be' at the ITV network decided that the show should be wound up? Maybe we'll never know. It was once rumoured that the whole series had been junked; however, this fear was soon allayed. Although in existence, the 2-inch master videotapes are not cared for in the same way that the BBC looks after its programmes — instead some are used as stops to keep doors open … Rumours of a possible repeat season of Channel 4 constantly abound. Maybe if Michael Grade is reading this …

However, the show's legacy lives on. A whole new audience will now have the chance to discover for themselves the sheer quality of the series, thanks to ITC's video releases. Maybe this will help teach ITC the importance of the programme to them, and hopefully influence them to take better care of their archives … ■

Richard Molesworth

The Death of Television

Anthony Brown concludes his eye-opening attempt to define the root causes behind the ailing BBC1, and examines the effect on the Corporation of a new Tory government as its charter comes up for renewal ...

IF JONATHAN POWELL were to be hit by a bus tomorrow, who would take over BBC1? This is no longer an academic question — insiders report that he stalks the corridors of Television Centre like a haunted man, and most people would agree that the 'bus' has already left the station. The only remaining question is its number. My guess is thirty six ...

To explain: As Anthony Clark described in *DWB 98* ('Why Who?'), the BBC urgently needs ratings. The lowest share really acceptable for BBC1 at present is 38% (its average over 1987-90), and it really needs over 40% to win its argument with the government. Over the autumn of 1991 it averaged just under 34%, dropping as low as 32% in late October.

BBC1's autumn ratings were analysed in detail in *DWB 98*, and little changed in the New Year. BBC1 did deservedly well on Sundays, dominating the late evening, but began disastrously badly on Saturdays, only to improve somewhat as NOEL'S HOUSE PARTY built and COLUMBO repeats were brought in as emergency support, and continued to lag behind ITV on weekdays. Overall, ratings improved slightly to average just over 34%.

Prospects for improvement in the coming year are debatable. The BBC labours under an innate disadvantage, as it produces only two thirds as many hours of homegrown drama and comedy (which, as *Broadcast* magazine has recently pointed out, are the keys to ratings success) as ITV, but may benefit from the increasing number of shelved series (series so disappointing that they've been left on the shelf for some time) that ITV is expected to run in the last months of the current franchises. On the other hand, such an effect had been predicted last October (after the new franchises had been awarded, and the pressure on ITV companies to make their outputs seem as impressive as possible came to an end), and there's been little sign of it as yet, so the BBC would be unwise to rely too heavily on that. Meanwhile, incidents such as the MOON AND SON fiasco — where a promising series from the usually reliable Robert Banks Stewart was so badly mis-scheduled (placed up against INSPECTOR MORSE and surrounded by a sea of trash apparently intended to out-BLIND DATE LWT) that its appalling ratings have meant that the planned second season has had to be cancelled, at an estimated write-off cost of £750,00 which the under-funded drama department can hardly afford — make it difficult to have much confidence int he BBC's ability to generate an improvement by itself. For reasons described in *DWB 98*, new series (which will effectively include the revamped TRAINER) are unlikely to have much impact, leaving all the work to those currently around. LOVE HURTS and HOUSE OF ELLIOT have been treated kindly by the critics, and should reach ten million next year. SPENDER and LOVEJOY should continue to grow, perhaps matching the 14 million of CASUALTY (assuming of course that the latter isn't damaged by its expansion to twenty-four episodes a year). Perhaps half a dozen promising or successful comedies should regularly pass ten million. Taken in combination with ELDORADO (as LITTLE ENGLAND is now known) this will definitely improve BBC1's performance next year. But industry estimates suggest that if ELDORADO matches the performance of EASTENDERS (which seems unlikely in its first year) it will only add 1% to BBC1's total audience share. Bearing this in mind, it is difficult to believe that BBC1 will get much more than 36% of the total viewing audience in 1992/3.

Not enough. Not nearly enough. With series taking as long as three years to mature, and the Charter renewal that far away, action will have to be taken, and the contract of the most obvious scapegoat, the man most directly responsible for the performance of BBC1, its Controller, expires in mid-'93. No one is seriously suggesting that Jonathan Powell might be openly sacked[1], but come next spring the BBC are likely to suggest that he 'pursue other career options' (which probably won't include the position of ITV Central Scheduler for which he was once suggested). Hopefully he'll return to production, and the best of luck to him.

Time to state a few assumptions ...

1) DOCTOR WHO has been kept off BBC1 for the last two and a half years by Jonathan Powell's personal dislike of science fiction in general and DOCTOR WHO in particular.

2) There is no widespread antipathy towards DOCTOR WHO within the BBC (aside from any irritation we may have created through displays like the Day of Action). If there is, it indicates that a large number of tv professionals see no future for the series, which would suggest that they could be right. The situation is simply that no one is willing to defy 'the boss' in defence of a less than flourishing series. Why should they? To do so would be tantamount to starting a civil war (at a time when the jackals are prowling around the BBC), and, aside from anything else, the accountants are looking for thousands of redundancies, and they've all got mortgages to pay ...

3) Peter Cregeen has been entirely honest in stating his intention to take the series through the 90s, and to bring it back as a strong element of BBC1's schedules (to bring it back in any other way would be most unprofessional). He simply hasn't admitted that, as he knows Powell doesn't want it back, he's simply putting little or no effort into actually developing a new format for DOCTOR WHO.

Assuming that these guesses are accurate (and, though we can't be sure, they do seem fair assumptions), the timetable of events over the next few years may be as follows:

Summer '93: With BBC1's ratings still poor, Jonathan Powell is replaced as Controller of BBC1.[2] Peter Cregeen approaches possible independent producers for DOCTOR WHO ...

November '93: An official announcement is made, following DOCTOR WHO's inclusion in the BBC's production schedules for the 1994/5 financial year,

May '94: Production of Season 27 begins ...

September '94 or January '95: Season 27 begins transmission.

So, after a five year gap, will it soon be time for dancing in the streets, trebles all round at the Tavern, and for *DWB* to dust down that headline about the 'new age of peace and prosperity'?

Unfortunately not. Someone as talented and experienced as Jonathan Powell does not make as big a hash of running BBC1 as he has just because of bad luck. In *DWB 98* I argued that he was acting out of character, trying to imitate Michael Grade, and the pressure which led him to do so will still be present after his departure. They will influence the choice of his successor, and the behaviour of that successor. DOCTOR WHO might be back, but that doesn't necessarily mean that it'll be any good, in which case we're right back where we started, back in 1986. The problem is that DOCTOR WHO cannot escape the effects of external pressures which are damaging the BBC in general and popular drama in particular. The BBC is fighting for survival in its current form, but the tactics it is using to defend itself are in danger of destroying the very attributes which make it worth defending in the first place.

The BBC's Royal Charter, which turned the private British Broadcasting *Company* into the public British Broadcasting *Corporation*, expires in 1996. If a new charter is granted, there are likely to be revisions to its terms. At the very least, some aspects of the BBC's basic structure are likely to be changed — the leaked report of the BBC task force, widely described as a document which 'offered up sacrificial lambs to protect the holy cows', suggests reducing the size of the BBC's Board of Governors. At most, if some of the more radical suggestions put forward by the sort of right-wing thinktanks which test out potential policies for the Conservative Party are adopted (and former Home Secretary Kenneth Baker's recent criticisms of BBC1's ratings performance suggest that they might be), the BBC as we know it will cease to exist, and along with it the unique environment which made DOCTOR WHO possible in the first place, which over the last twenty years made DOOMWATCH, BLAKE'S 7, SECRET ARMY and STAR COPS possible, and which is essential if the classics of the next twenty years are ever to be made. It's often been said that 'only the BBC could have made DOCTOR WHO', and the Corporation's distressing tendency to eat its own children (in evidence as far back as THE GOON SHOW) doesn't make that any less true.

That's not to say that ITV hasn't produced its fair share of classic, quality television. But two factors were responsible for this. The first was the commitment to public service broadcasting inherent in the regular franchise awards. This is now gone, replaced by a minimal quality threshold which could almost be satisfied by a regional magazine programme and a few late night documentaries. That the new ITV intends to "merely scrape over the quality threshold, but not aspire to do anything beyond" is clearly demonstrated by the recent ousting of Granada TV chief David Plowright, the epitome (to quote *The Guardian*) "of the old era, where even on the commercial channel there was a public service ethos".

The background to Plowright's dismissal seems to be that, due to financial difficulties in its parent company, Granada TV was ordered to double its current profits of £22 million over the next financial year. Plowright declined to oblige, on the grounds that the cost cutting this would involve (including the effective closure of Granada's film arm, responsible for the award-winning *My Left Foot*) would make it impossible for Granada TV to fulfil its programme obligations. That he was then 'asked' to resign (a move condemned by over 200 prominent actors, writers and directors, many of them currently employed by Granada) does not mean the end of quality programming on ITV, but it does show that in any conflict between the interests of the parent company and those of the viewer, the viewer will suffer. ITV companies must now be not only profitable, but as *profitable as possible*, whatever the effect on programme quality.

The other factor forcing ITV to maintain its standards was the 'benchmark' of quality provided by the BBC's superior version of popular programming. The competition provided by the BBC showed up the more tawdry aspects of ITV's schedules for what they were, and forced ITV to compete on the BBC's terms. Soon this too could be gone ...

The most extreme outcomes of the Charter negotiations would see a rump BBC restricted to the narrowest definition of public service broadcasting. Local radio would be closed down (Radio 5 seems doomed come what may), and the potentially profitable parts of the BBC would be sold off or forced to take advertising. The remainder, Radios 3 and 4, and BBC2, would become cultural ghettoes (supported by subscription?) with a remit to provide only those services not provided by the commercial sector.

In this new era, BEADLE, BLIND DATE and FRESH FIELDS would survive. So would CLARISSA, ARENA and opera from Glyndbourne. But the middle ground, the area of cross-fertilisation which has allowed British television to produce quality entertainment and accessible culture would be eroded and destroyed. In simple terms, provided someone was making STARSKY AND HUTCH, the BBC would be unable to make HILL STREET BLUES, and without that standard of quality for comparison there would be nothing but the integrity of individual producers to prevent ITV slipping further and further downmarket in pursuit of cheap shows which appeal to the lowest common denominator. Poirot's expense almost killed it earlier this year — it won't survive long in this new order ...

A worst case scenario — but that's what the BBC is fighting to prevent. That makes it easier to understand why the BBC has little time for the 'trouble-making' efforts of a group of fans who sometimes seem so blinkered and disinterested in the rest of television that they smash in their sets when their show's off the air. But what the BBC are missing is that DOCTOR WHO is one of the babies being thrown out with the bath water ...

The most important baby of all though is television drama itself — or rather, television drama as a distinct genre, separate from film and theatre; what might be termed *telefiction*. Telefiction was effectively born in the 50s when original plays and serials (reputedly beginning with THE QUATERMASS EXPERIMENT) were first written specifically for television. Until then, television had either screened film, or televised existing stage plays. But, as has often been pointed out, television is neither fish nor fowl, neither cinema nor theatre. That comment is often meant as a criticism, but in fact points out telefiction's greatest strength — its very differences mean that it can achieve things other dramatised forms cannot (just as they can do things it cannot). Its serialised format makes it the best way to present the work of nineteenth century authors such as Dickens, who wrote in similar ways, while the traditional 'studio play with location inserts' combines theatre's emphasis on performance and writing with film's flexibility of setting and pace in a way which adds to the diversity (remember that? It's the thing Jonathan Powell talks about when he gets low ratings), and hence the potential, of drama in general.

But this diversity is threatened by the BBC's virtual abandonment of traditional studio drama. The studio play now survives only as the product of the regions, or in BBC2's PERFORMANCE slot (which runs studio versions of established stage plays). Instead, the BBC are making films. There's nothing wrong with that in principle, of course (particularly as the British film industry is now kept alive only by the BBC and Channel 4), but film shouldn't be supported at the cost of 'television' drama. As Barry Norman and co. will tell you at the slightest opportunity, the 'best place to see a film is in the cinema', and, almost by definition, a good film suffers when shown on television. Good telefiction, by definition, doesn't, and to abandon one in favour of the other is stupid. Television does itself no favours by supporting the old prejudice that film is inherently superior to television ...

Both have their individual strengths, and by allowing one to predominate, the BBC are restricting the very diversity that they need if they are to prosper. Aside from anything else, the suspension of disbelief has a different quality in the two mediums, and this influences the nature of the pieces produced. By making films, the BBC commits itself to matching the production values of other film makers, including Hollywood. That increases costs all round, but it hurts telefantasy disproportionately. As telefiction, BLAKE'S 7's writing and performances more than made up for the questionable effects, but on film these would have had to match the best efforts of ILM, a counter-productive exercise even if the money were available, as they would overshadow the very elements which made BLAKE'S 7 worthwhile in the first place (see *Star Trek — The Motionless Picture*). But as the money isn't available anyway, it just wouldn't get made.

More generally, the large investment which even the sort of films the BBC does make requires (at a time when BBC drama is seriously underfunded even in comparison with the rest of the Corporation) increases the pressure to succeed to the point where people are unwilling to take risks. In a recent letter to *The Guardian* Adrian Mourby, the producer of BBC2's THE OLD DEVILS, claimed that his superiors warned him, without any malice, that "if the series failed, it would be the end of my career in network television. Producers long ago lost the right to fail, and I do not think that either critics or the public would be happy to see them regain it".

Nobody wants to see bad television. But the failure of some high-risk ventures should be tolerated as the price for other, equally risky successes. As the BBC cannot hope to match the resources of ITV, let alone Hollywood, it is only by taking risks that they can hope to succeed — and the low costs of telefiction at least minimise the price of failure. The BBC task force's report has recommended an increasing use of cheap experimental drama, and the BBC should follow this suggestion wholeheartedly. It is the only way in which it can escape the trap it has built for itself, best illustrated by Alan Plater's comment that "if I had a particularly dangerous idea, I would now go to Channel 4" — just as Alan Bleasdale, remembering his experiences on THE MONOCLED MUTINEER, did with the brilliant GBH.

In part, BBC drama's problems are the result of neglect by the BBC's upper management. Director General-elect John Birt's extensive (and expensive) reorganisation of news and current affairs has preoccupied the BBC in recent years, leaving drama much to its own devices. But equally, they are representative of the BBC's wider tactics in this crisis. Michael Grade's comparison of DOCTOR WHO to Steven Spielberg's works back in '85 is typical of the way the BBC has allowed its rivals and enemies to select the battleground, instead of emphasising its own strengths. Accused of bias by the government, the BBC effectively admitted its own guilt by embarking upon the 'Birtian Revolution', and has seen ITN scoop all the Royal Television Society's journalism awards this year. Accused of inefficiency, it has shut down "wasteful" departments such as the script unit, and in doing so weakened its claim to be providing a public service. And accused of unpopularity, it has adopted competitive scheduling policies which have seen its audience share shrink to previously undreamt of lows ...

The tide is, perhaps, turning. In recent months the BBC has come under increasing attack not only from its enemies, but from its friends — from supporters of the real BBC, who are horrified at the way it has been conducting its fight for survival. In particular, the Voice of the Listener and Viewer has gained very favourable coverage for its criticism of the way the BBC has attempted to pre-empt the Charter negotiations by embarking on massive reorganisations without any semblance of public consultation, as if it believes it can persuade the government to leave it alone by indulging in self-mutilation. With broadcasting now in the hands of the relatively sensible 'Minister for Fun' David Mellor, and public concern about the subject rising, the climate has rarely been better to mount a defence of public service broadcasting on its own terms. We must campaign not for the return of DOCTOR WHO, but for the return of a BBC which recognises the worth of DOCTOR WHO, trying to tell those in the Corporation who still believe in the true BBC that we, and the public in general, will support them if they have the courage to fight for it.

Otherwise, we need only look back thirty years, to the end of the Golden Age of Cinema, to see the alternative. During the 40s and 50s the studio system, for all its faults, churned out classic films almost on a production line — the Ealing comedies, the Bogart films, the works of Powell and Pressburger. Then, just as the generation which had grown up with film gained influence, and the cinema began to receive critical respect, the whole environment in which such work flourished was destroyed. Film making was polarised into the popular and art-house genres, and suffered as a result.

That's the future threatening television. Saving, reinvigorating the BBC will not ensure DOCTOR WHO's return to our screens. But I don't see any way the series could flourish under any other circumstances. I could happily let WHO die if I felt sure it would be followed by other work as good. But unless this battle is won, I feel sure that it won't be. ■

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(1) For this reason, I am dubious about the *Save Doctor Who Campaign*'s new focus on Powell. We are not going to get him removed mid-contract, because the BBC know what a disastrous precedent that would set. If the Controller of BBC1 were to be toppled by a single issue pressure group such as us, it would give appalling encouragement to Mrs Whitehouse, and anyone else, from anti-Rushdie Muslims to 'Keepers of the Queen's English', with an axe to grind.

(2) No guesses as to whom, but expect Verity Lambert's name to be on the shortlist. Most in-house candidates will be tarred with the Powell brush, whereas an independent producer responsible for many of BBC1's successes ...

Star Trek: TNG episode guide

The second part of Kathleen Toth's guide to the fifth season.

4) SILICON AVATAR

19th October 1991

Written by Jeri Taylor; Story by Lawrence Conley; Directed by Cliff Bole; Music by Jay Chattaway; Visual Effects Supervisor Robert Legato

Fan writer Larry Conley submitted a story which featured the return of the Crystalline Entity last seen in *Data Lore*. The idea was accepted, although the final script departed from Conley's story in some respects, but does reveal more about Data's early years on the planet where he was created.

While the Enterprise attends to other business, Riker, Data and Dr Crusher are assisting a new group of Federation colonists prepare a new community on a new world for the arrival of their main party. Disaster descends on them with little warning. The sky over Melona 4 is darkened by the arrival of the strange being that Data's brother Lore called the Crystaline Entity. This being nearly destroyed the Enterprise when they last met and they know it has ravaged whole worlds, including Data's 'birthplace', Omicron Theta. The Enterprise officers decide that some underground caverns represent the only possible refuge and try to move all the colonists into them as a beam from the Entity begins to strip all life from the surface of the planet. Riker's friend Carmen stops to help an old man and is destroyed in the beam. The rest huddle in the caverns while the Entity hammers the world outside. Data and Riker seal the entrance with their phasers, but the doctor worries that their oxygen supply may not last.

The Enterprise returns to the Melona system as fast as it can, but when it gets there the Entity is gone and the once beautiful planet has been totally stripped of life. Once the surviving colonists have been rescued, Picard prepares to pursue and investigate the Entity. They are joined by Dr Kila Marr, a xenobiologist who has spent years studying all available information on the Crystalline Entity and its eleven recorded attacks. Picard assigns Data to work with her, but she refuses the android's efforts to help because she knows that Data's brother once worked with the Entity and lured it to Omicron Theta — a visit which none of the inhabitants except Data survived.

It emerges that her 16 year-old son, Rene, was living on Omicron Theta with friends when Lore took his revenge. But however hostile she may feel, she is still willing to use his theories on how to track the creature and the ship begins to follow its path to more inhabited worlds. Marr becomes distinctly more interested in Data when she realises that he carries the thoughts and memories of all the colonists who died on Omicron Theta — including her son ...

Gates McFadden as Dr Beverly Crusher
© Paramount Pictures 1991

Fans who were somewhat puzzled by the title for this episode had company. Larry Conley reported that when he got to visit the set during the filming of the episode, Brent Spiner asked him what *Silicon Avatar* meant. What he and fans — who were busy pointing out that the Entity is not made of silicon — missed was that the avatar is Data, not the Entity!

Ellen Geer is Dr Marr and the unfortunate Carmen was played by Susan Diol. Brent Spiner aggravated an old back injury filming a scene with Data scooping up some children to carry them to safety, and the problem has persisted.

5) DISASTER

26th October 1991

Written by Ronald D Moore; Story by Ron Jarvis & Philip A Scorza; Music by Dennis McCarthy; Visual Effects Supervisor Dan Curry

An unexpected natural disaster overtakes the Enterprise, thrusting everyone into unaccustomed roles.

The Enterprise crew is enjoying a rare lull between missions. Unfortunately for Captain Picard this allows them to host a visit by a trio of primary school children who have won prizes for their science projects. The captain tries to put on a brave face but clearly does not look forward to giving them a tour of the ship.

Suddenly the ship is hit by violent tremors that disrupt all the major systems. The captain and the children are trapped in a turbolift that falls several decks before emergency brakes cut in to halt it. Other groups are isolated all over the ship. Dr Crusher and Geordi are unable to leave a hold where a fire and radiation both threaten them; in Ten Forward Riker and Data decide to try to reach engineering to restore power, leaving Worf and Keiko O'Brien in charge of first aid. The bridge itself is cut off from the rest of the ship as emergency bulkheads have closed all over the Enterprise. Communications are also inoperative. Only scanner readings and Counsellor Troi's empathic ability tells them that there are other survivors throughout the ship.

Lt Munro and O'Brien decide that they have hit a quantum filament and that there may be more in the area. Indeed, another impact soon follows, killing Munro who had been left in command of the bridge. Ensign Ro manages to join them by escaping from a turbolift and climbing down the shaft. She is not at all pleased to find that Troi, who is unfamiliar with bridge functions, is technically the ranking officer and entitled to command as far as O'Brien is concerned.

Captain Picard recovers from a blow to the head to discover that he is trapped with three hysterical children. He orders them to stop crying — which only makes them sob more. Worf copes rather well with first aid duty until Keiko announces that she is going into labour: he tells her that this is not a good time. Picard deals with his problem by making each child an officer and organising them as a team to try to escape the precariously perched turbolift.

The bridge crew discovers that the anti-matter containment field is weakening and Ro urges Troi to separate the saucer section now and leave the dangerous drive section behind before the containment field collapses and destroys the whole ship. Meanwhile, Worf is discovering that a real delivery is not as "orderly" as the computer simulation he studied at the academy ...

Disaster finally gives Counsellor Troi a chance to take command of the ship and reconfirms that she has the same Starfleet rank as Data. Marina Sirtis had complained that her character was not treated as an officer and was never asked to take over the bridge as other characters are from time to time. At the same time it is certainly true that the Counsellor does not usually exhibit 'command' training and this story plays upon her uncertainties and lack of knowledge when suddenly thrust into a crisis ... but allows her to exert her strengths when the question becomes one of sacrificing lives. Michelle Forbes returns in another strong performance as Ensign Ro, whose impatience and willingness to assume the worst provide an alternative to the counsellor.

Wil Wheaton visited the set during the filming and told them that this is what happens when they don't have Wesley around to save them ...

6) THE GAME

2nd November 1991

Written by Brannon Braga; Story by Susan Sackett & Fred Bronson and Brannon Braga; Directed by Corey Allen; Music by Jay Chattaway; Visual Effects Supervisor Robert legato

Wil Riker is taking shore leave on Risa where he meets Etana, an enticing alien female. One night she gets him to try a game by wearing a headset that projects an image of a playing field of cones and discs in front of the player. When he mentally wills one of the disks into the cone he receives an intensely pleasurable sensation as his reward. Etana says that the reward increases with each level of play.

Upon his return to the Enterprise Riker finds that a mission to chart the unexplored Phoenix Cluster has forced them to play host to a number of science teams. Wesley Crusher is arriving for a visit from Starfleet Academy and Riker hopes to get him to help with the science projects. Geordi places primary responsibility on his assistant, a very capable officer named Robin Leffler, while Riker tries to persuade the engineer to try something he has brought back from Risa. Later Riker finds Troi communing with chocolate sundae in Ten Forward and tells her he has found something better than chocolate. Before the evening is over Troi says that she wants to show Beverly Crusher a game ...

Wesley's apparently dismal social life at the Academy takes a turn for the better when he meets Robin Leffler, who hints that she has been hearing all about him from friends at the Academy. Data is called to sick bay by Dr Crusher. When he arrives she manoeuvres close enough to reach the button that turns him off. She is joined by Troi and Riker as she opens access to Data's brain and prepares to sever connections.

Wesley invites Leffler to dinner and goes to prepare for his date. He is startled to find his mother sitting enraptured in his quarters with a headset on. She explains that this is a new game that everyone is playing and she has brought it for him to try. He says he is too busy right now and finally gets her to leave. Over dinner Robin reports the same odd compulsion in engineering, where everyone is crazy about the game. They decide that they would want to know more about it before they try it and they take a headset to the medical lab for tests. They quickly see that it stimulates the pleasure centres of the brain, but it also appears to be addictive and to have some sort of effect on higher reasoning. Wesley goes to warn Captain Picard that this device may have harmful side effects. The captain commends him for his discovery, but Wesley does not know that the captain himself has been affected.

The now suspicious Leffler and Wesley examine Data and realise that his brain is still functioning but the impulses are being kept from having any effect by a surgical disconnection of key circuits. On the bridge Worf tells Picard that they have arrived at the designated coordinates, where a ship awaits them. Picard greets Etana, the captain of the other vessel, and orders headsets to be replicated for everyone who is not playing the game — especially Mr Crusher ...

This episode was not terribly popular with the cast, although they were pleased to welcome back Wil Wheaton. It is the first of too many stories this season which have the crew influenced or controlled by outside forces. Patrick Stewart felt it was silly and has refused to watch it — he particularly complained of bringing Wesley back only to have him end up saving the ship again, the very thing which fans found so annoying when Wes was a regular character. It is particularly difficult to imagine how anyone got either Worf or Picard to try the game!

The cast did have fun simulating the obviously orgasmic responses they were supposed to be having to the game's 'reward'. Ashley Judd makes her second appearance as Robin Leffler, an 'older' woman for Wesley who seems to know just as much about the Enterprise's engines as the boy wonder. They make a very appealing couple and it is hoped that this is another character that may be considered for continuation in the TNG spin-off. By the way, she is a non-singing member of country music's famous Judd family. There are continuity touches here in that the philosophical groundkeeper at the Academy that Picard mentioned in *Final Mission* is again discussed, and Data had also previously entrusted Dr Crusher with the secret of where his 'off' switch could be found.

IMPORTANT NOTICES

DUE TO AN unprecedented (and totally unexpected) demand, we have sold out of our current supply of Jon Pertwee Zerinza specials, as advertised last issue. A new shipment is currently enroute and will be with us by mid June, so if you have yet to receive your copy, don't despair, it will be with you imminently.

DWB originals are available to anyone interested in purchasing original artwork of specific issues dating back to the beginning. Please write to the editorial address on page 2 stating the issue(s) you are interested in and your offer.

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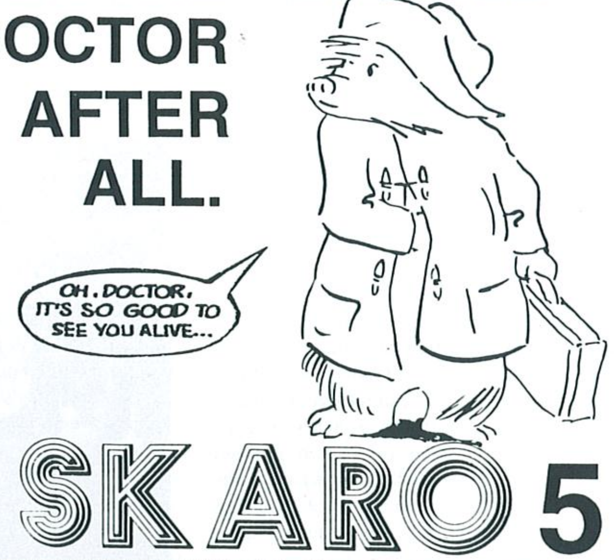
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Reel Action

Andrew Pixley concludes his behind the scenes look at the shooting of the first film season of The Avengers.

THE BIG press launch for Diana Rigg came with the following episode *The Grave-Diggers* which began work in mid-March 1965. For this instalment, director Quentin Lawrence (who had many film series credits to his name and who had completed the *Gang War* episode of GIDEON'S WAY the previous month) took the unit further afield than ever before as they travelled up to Stapleford Park near Melton Mowbray in Leicestershire. The house and grounds boasted a miniature railway as called for in Malcolm Hulke's script, which was in part a reworking of his earlier story *The Undertakers*. With Diana Rigg tied down to the railway line, the British press snapped away eagerly and soon the dailies were previewing Steed's new companion to the public. Shooting was extensive giving the first major feeling of the picture-postcard English countryside to the show. Ray Austin, the stunt arranger on the series whom Clemens had brought over from ATV's GS5, played a speaking role and handled the notable action sequences on location as he battled Patrick Macnee on the moving train. Filming for the Undertaker's HQ was also executed at the Haberdasher Aske's school buildings.

The second Roy Baker episode, *Room Without a View*, started work around April 12th 1965, and again saw little location filming. Roger Marshall's script also harked back to the videotaped series again in style. This was balanced out by the following episode, which was the first of several to take advantage of the increasingly better summer weather and cram in more location material. *A Surfeit of* H_2O was a very fine example of the black and white filmed season and came from the pen of radio writer Colin Finbow. This, his only script for the show, was directed by Sidney Hayers and shooting started on April 30th. The episode also saw the use of the water tank at Elstree Studios.

Philip Levene's *Two's a Crowd* — now free from Russian references — entered production in mid-May 1965 with Roy Baker in charge. For the first time the film unit went to a stretch of water with a bridge called Tyke's Water on part of the Aldenham Estate near Elstree to shoot the scene where Ivenko was shot by a model submarine as he waited for Steed. The 'foreign' embassy occupied by Brodny was Edge Grove School near the village of Aldenham. The cameras went into the busy streets of Watford as well to film sequences of Patrick Macnee leaving Watford Town Hall which appeared as the conference centre. One script change concerned the character of Major Plessey, originally played by Manning Wilson in *The Master Minds*. Plessey is still referred to clearly in the finished episode by Steed during the final scenes, but with the actor unavailable, Eric Lander instead filled the vacancy of Steed's aide as Major Carson in the studio sequences.

Another episode to take full advantage of the summer weather was *Man Eater of Ferry Green* (as documentation during shooting refers to it) which started work around May 31st 1965, directed by Sidney Hayers. For the first of many occasions, the film crew travelled to the picturesque village of Letchmore Heath to film material of Diana Rigg, Patrick Macnee and guest star Athene Seyler arriving at a deserted pub in a silent village. Hayers also made the first use of another building to frequently appear on the show: The Grove — a British Rail Training Centre at Grove Park just north west of Watford. This appeared extensively as both Peterson''s botanic home and the grounds housed the greenhouse where Laura and Alan appeared.

Another crew change came at the end of this episode. Alan Hume and Godfrey Godar departed to be replaced with Ernest Stewart (himself a seasoned film series director) and James Bawden as director of photography and camera operator. Mid-way through work on *Man-Eater of Ferry Green* Frank Hollands had replaced Richard Dalton as assistant director. At the studios, other goings on included the final monochrome episode of THE SAINT, with Roger Moore directing *The Old Treasure Story* during late May 1965, and the end of GIDEON'S WAY the same month.

A Touch of Brimstone Steed (Patrick Macnee) and Mrs Peel (Diana Rigg) at Cartney's Hellfire party

Strictly for the Worms (latterly retitled *Silent Dust*) continued the trend for making full use of locations when Roy Baker started shooting Roger Marshall's story around June 14th. Baker returned to Tyke's Water to shoot the punting sequences at the start of the episode. The Stirrup Cup Inn for the scenes as the hunt starts off was Well End Lodge at Well End, just north east of the studios, whilst scenes of the Minister's car driving along were done around the corner at Bucketsland Lane and Deeves Hall Cottage.

Roger Marshall contributed what he felt was one of his best scripts with *An Hour to Spare*, including one role — that of Hickey — which he wrote with playwright/actor Alan Pinter in mind, although it was a character in which director Gerry O'Hara ultimately cast Roy Kinnear. The inspiration for the story had been the ruined RAF camp in East Anglia which Clemens and Marshall had visited during location shooting on *The Town of No Return*. For this, probably the most location orientated episode to date, a suitable RAF base was found at Bovingdon Airfield on Chesham Road, which fitted the bill of RAF Hamelin perfectly, and shooting began on July 5th. The other material on location of Steed's car crashing and the star's summer stroll to the camp itself had the team's third visit to Tyke's Water.

For this episode, it had also been decided to bring in a new costume designer to produce clothes for Diana Rigg, since the attempts of ABC's Jean Muir had not been considered entirely successful — despite notable costumes such as her 'space lady' jumpsuit in *Death at Bargain Prices* and her skull-cap topped creation for *A Surfeit of* H_2O. Top designer John Bates started work on *An Hour to Spare*, and the press were again invited to Tyke's Water to see the new image for Emma Peel. Bates' work would also form part of a merchandising campaign since the Jean Varon fashion house wanted to make all the costumes worn by Miss Rigg available for sale to the fashion-conscious members of society. The plan was that these would be launched in August 1965 at the Courtauld's Fashion Theatre in London.

In early July, ABC okayed the shooting of *Small Game for Big Hunters* since this was tightened up and improved from its first draft. *What the Butler Saw* though was met with a very cool reception, and described as dull with hardly any action. The send-ups of officers and gentlemen also seemed to have been covered in other scripts. Also on July 12th 1965, a new filmed television series went into production at Associated British Elstree. This was THE BARON, a colour film series for ITC, produced by Monty Berman of THE SAINT.

On July 21st 1965, things came full circle as for the second time the episode *Town of No Return* went before the cameras — this time with Roy Baker directing. Some of the location footage from the original Elizabeth Sheperd version was used, including a brief sequence of Smallwood fleeing across the marshes where it is all too clear that this Smallwood is not Patrick Newell. Most location sequences that required reshooting were accomplished by back-projection as Mrs Peel and Steed ended the episode speeding away on a moped.

Towards the end of July, ABC started to plan the scheduling of the season up to Christmas 1965, set for their autumn season launch. There was however a voice of dissent against the proposed running order from within ABC when Barry Wynne pointed out to Brian Tesler that whilst he was delighted to be able to start the season with *Town of No Return*, he was disturbed that *Castle De'Ath* — the next episode in production — would be the ninth episode in sequence. The reason behind this was that these two episodes showcased the designs of John Bates, and creations for the latter episode were to be prominently featured in the October issue of "Vogue". Would it not be possible to insert the John Bates episodes earlier in the season as they became available. It was also commented that of the earlier Jean Muir episodes, *The Grave-Diggers, Strictly for the Worms* and *Man-Eater of Surrey Green* showed Diana Rigg in her best light, whilst the second and fourth episodes in the proposed order — *The Cybernauts* and *Dial a Deadly Number* showed her in unflattering garb. Wynne also thought that *Room Without a View* and *The Master Minds* should be moved up the order as they were first-class entertainment.

Tesler was then left in discussions involving Julian Wintle and Barry Wynne to find an order that would satisfy both the ratings and the publicity and merchandise plans. He agreed that it would be a good idea to bring forward other Bates episodes, but — disagreeing with Waynne — felt that Diana Rigg was suitably dressed in *The Cybernauts* and believed that, as the most effective episode he had seen to date, it should be kept early in the order. In early August, he opted to defer the running order decision until he had seen a rough-cut of *The Town of No Return*.

The draft of Clemens' *The House That Jack Built* was submitted to ABC in the meantime, and surprisingly, Anthony John felt that the story was filmable because it was so fantastic. Emma is written as a resourceful and brave woman — not an hysterical screamer, and so the script was an excellent showcase. Prime cause for concern was the small role played by Steed in the instalment, thus suggestions were submitted that extra scenes with him in could be inserted. Keller's motivation for revenge towards Emma also needed better definition.

In the first week of August, filming started on the final episode of the first shooting block: *Castle De'Ath*. This came from a script by John Lucarotti, who had worked on the videotaped season of the show, and again this segment reflected more the style of the past entries: many interiors and the ploy of Mrs Peel stumbling across a plot in a location which Steed is already looking into (a frequent trademark of the Mrs Gale stories). The interesting setting of the Scottish castle was in fact Allington Castle near Maidstone in Kemt, although no location shooting with principle cast members was performed. The director for this story was James Hill who had worked on THE HUMAN JUNGLE and who had recently been overseeing episodes of ITC's THE SAINT at Elstree. This finished in studio on August 20th, whereafter the cast and crew took a two week holiday.

August 11th had Wintle respond to Tesler's comments and showed concern about the trade-off between ratings and merchandising. Having now viewed a rough-cut of *The Town of No Return*, neither he nor Barry Wynne now felt it was a good first episode. Although the Bates designs were good and the introduction to Emma acceptable, the story was very weak in comparison to others. Wintle felt that the episode then in production — *Castle De'Ath* — showed far greater promise and a rough-cut should be available, by working all hours, for August 23rd, meaning it could possibly be shown as early as episode five. No other episode with John Bates costumes would be ready for an early transmission, since the sixteenth, seventeenth and eighteenth episodes would not be ready until December. *Room Without a View* had now been completed however, and could be offered as a premiere due to its excellent fight sequence. *The Cybernauts* had also undergone further editing with extra sections of music being added, and Wintle felt this would make a fine episode two.

Patrick Macnee and Diana Rigg pose for publicity shots in 1965.

With the mammoth viewing session of the completed episodes scheduled for August 27th, Tesler decided to defer his running order decision. He had now seen *Room Without a View* in which he had found the direction of Roy Baker not to his liking, *A Surfeit of* H_2O which he enjoyed except for some of the Noel Purcell scenes, and *The Murder Market* which he felt was so good it could be a possible opener — alongside *The Cybernauts*.

On the same day, August 17th, Tesler also okayed the Clemens script *The House That Jack Built* and commented that it should be a superb episode — as long as Roy Baker wasn't the director. Anthony John's comments were noted, plus Tesler's own concern that the story had quite a lot of horrific impact and Associated Rediffusion were still aiming to transmit at 8.10pm.

The running order was discussed between Julian Wintle and Brian Tesler after their viewing session, and on August 31st, Wintle relayed some amendments on the decisions to ABC. *Castle De'Ath* could not possibly be ready until position five, not four as ABC wanted. *The Town of No Return* had been rushed through as the first episode, but the costs were high. Also he preferred to place *Two's a Crowd* in position 12 instead of *Room Without a View*.

Another problem arising from the screening day was the dispute over *An Hour to Spare*. ABC were adamant that the 'tag' scene featuring Steed and Mrs Peel chasing away after a speeded up milk float should be altered or removed. Wintle and Clemens were equally determined that it should stay. Also, Telemen did not like the title and suggested that since the story concerned an airfield closing down, the new title could be *Roger and Out*.

Matters regarding the John Bates fashions and the screening of *Castle De'Ath* became more heated by September 2nd when Barry Wynne felt that — despite Wintle's objections — the episode should be shown fourth. The decision to permit extra expenditure and bring the finished print in on time would have to be referred to Howard Thomas, Tesler's superior at ABC, who had been keeping a careful eye on the show's finances. The replacement of the twelfth episode was agreed, and Tesler looked forward to seeing the finished version of *The Man-Eater of Surrey Green* plus an amended *Room Without a View*.

The same day, the problem over *An Hour to Spare* also reached a climax with ABC warning Wintle in no uncertain terms that his team were losing perspective and that whilst THE AVENGERS was a good series, it was not sacrosanct. Memos to ABC from Brian Clemens had frequently protested that the creative flair of the show was being restricted, and that ABC personnel who criticised Telemen's concepts were 'frightened' or 'square'. Getting back to basics, Brian Tesler pointed out that the show was now ignoring signposts. The Avengers no longer avenged people. This attitude was seen to be most damaging to an American sale and Telemen pointed towards THE FUGITIVE and THE MAN FROM UNCLE as successful comparisons. The tag scene of *An Hour to Spare* was still seen as trite and a great mistake only to get a cheap laugh. Julian Wintle was accused of being so immersed in the show that he had lost his objectivity. Also, *Roger and Out* was not an acceptable title and something with the word 'Puzzle' in it was required.

As the second shooting block began, plans made for Tony Williamson's *The Thirteenth Hole* went awry. When shooting began on September 6th 1965, it was intended that the whole episode would be shot on location by Roy Baker at the nearby Mill Hill Golf Club. However, as the final version demonstrates, the actual outdoor work is kept to a minimum and most of the dialogue sequences are accomplished in the studio by means of sets or back projection. One additional scene —

A Sense of History. Mrs Peel (Diana Rigg) as Robin Hood at St. Bode's Rag Ball.

that of doubles for Macnee and Rigg arriving at Craigleigh Golf Club — was in fact shot at another nearby golf club, that of Dyrham Park near Dancer's Hill. There were again some crew changes after the break. Geoffrey Godar returned as cameraman whilst Lionel Baines took over as director of photography.

On the week of September 13th, memos were sent from Telemen to ABC, and then out to the other ITV regions regarding Reel 4 of *The Master Minds*. This opened with an upside-down shot from Mrs Peel's point-of-view as she hung around in the gymnasium. Wintle pointed out that a telecine operator could think the reel had been placed the wrong way and so thread the film wrongly. The ITV regions such as Rediffusion (who were screening the episode 2nd November) and Southern (on 5th November) were informed accordingly.

Levene's *Small Game for Big Hunters* began work around 17th September 1965 with Gerry O'Hara again directing. O'Hara returned to Tyke's Water which he had used in *The Hour That Never Was* (the new title of *An Hour to Spare*) for the teaser featuring Kendrick and also the tag scene of doubles for Macnee and Rigg rowing off in a canoe. Dr Gibson's Hertfordshire home was in fact a house called Starveacres in Radlett which saw a visit from O'Hara's crew along with Macnee, Rigg, Liam Redmond, A.J. Brown and a file marked PZEV — clearly a prop left over from *Two's a Crowd*!

Becoming increasingly involved in other series for ABC such as REDCAP and PUBLIC EYE, Roger Marshall's later scripts for the monochrome film season were not as happy for him to write as the earlier, more landmark instalments. The first of these was *The Girl from Auntie*, which afforded Diana Rigg a couple of week's holiday, as Liz Fraser appeared prominently throughout the episode as Georgie Price-Jones. Roy Ward Baker started work on the story around October 4th, returning to the far gates of Dyrham Park to shoot the teaser sequence of Mrs Peel's kidnap, and also to Bucketsland Lane where the tag scene with the bubble car was shot. This was to be Baker's final episode of the season, and in December he started work on the first episodes for THE BARON, *There's Someone Close Behind You* as well as starting work on the new colour season of THE SAINT with *The Helpful Pirate* the following March.

A script from Robert Banks Stewart also known as *The Light Fantastic* started shooting as *The Quick-Quick-Slow Death* around October 25th, although the final on-screen title was merely *Quick-Quick Slow Death.* James Hill was in the directing seat, with some material being shot on Shenley Road, the main high-street of Borehamwood on which Associated British Studios was situated. This comprised Michael Peake pushing a pram around, and this teaser concluded on The Rise housing estate towards the west of the town. The episode saw Alan Hume return to the mantle of director of photography for a few episodes.

Marshall's final script of the year — *The Danger Makers* — went into production during the second week of November 1965 with Charles Crichton making a return to the show. Also making a second appearance was The Grove at Watford, which now appeared in the second unit material as both the hospital and as Manton House. The roads in its grounds, Grove Park, also appeared on the hair-raising driving sequence from Major Robertson and for the 'tag' scene with the go-karts. It was during shooting on this episode that in the final week of November, the sale to America was announced. Howard Thomas, Patrick Macnee and Diana Rigg took part in a press call to announce that the ABC network in the USA had paid over a million pounds to take the series.

Exact shooting dates from late November until the last day of shooting on the show — March 4th 1966 — are not documented, but this close to transmission it was now a case of the episodes being shot, edited and scheduled in the same order, with little room for variation and balancing of strong and weak episodes. Starting with *The Girl from Auntie*, a third editor, Lionel Selwyn, was brought onto the show to join Richard Best and Peter Tanner who had alternated on all the episodes to date.

Clemens' very early script, *A Touch of Brimstone* (also referred to as *The Hellfire Club*), finally started shooting over a year after it was written around the start of December 1965. James Hill directed, and since this was an earlier script, the lack of location work is notable. Material with Steed's Bentley racing to try and save the life of one of Cartney's victims was shot with doubles for the stars near Deeves Hall Cottage, and also around the gates of Shenley Hall. Here there was a wide and complex country lane junction, which was ideal for shooting vehicle footage and which Hill had found in October 1965 when directing the episode *The Rhine Maiden* for THE SAINT. Despite the warnings from ABC, the final print of the episode was still controversial and whilst ABC screened a complete print, a short section of Cartney wielding a whip at Mrs Peel was deleted by Associated Redifusion and other ITV regions when they screened the story during February 1966.

What the Butler Saw, a story by Clemens, was directed around Christmas 1965 by Bill Bain, one of the few directors to cross over from the videotaped days of the show. It can only be assumed that he was found not to be at home in the filmed medium since this was to be his only credit on the filmed series before he left to work on the new ABC videotaped series created by Robert Banks Stewart, UNDERMIND. Kendal Hall, the main building of Radlett Prep School featured for the helicopter sequences as Macnee landed to visit Group-Captain Miles, and later for the 'tag' scene, when the heros depart by the same means. Edge Grove School also reappeared, this time as the home of Major-General Goddard. At the end of this episode, Alan Hume and Geoffrey Godar again left the regular crew. Lionel Baines came back as director of photography with Tony White as camera operator. Both worked to the end of the series with the exception of *A Sense of History*, where their posts were taken by Gilbert Taylor (about to become director of photography on THE BARON) and Val Stewart.

The House That Jack Built, again by Clemens, had Don Leaver rejoining the crew to execute a highly notable story that also gave Patrick Macnee a week's vacation. The sequence with Mrs Peel's Lotus having a close encounter with a scout master was shot out at Ivinghoe Beacon near Ivinghoe, some distance away, although neither Diana Rigg nor guest star Michael Wynne appeared on location, The title house itself and the nearby roads were all far closer to the studios, the building being Shenley Lodge off Rectory Lane, where sequences of Griffith Davis breaking into the house were shot, plus work with doubles for the two main stars.

Martin Woodhouse's *A Sense of History* also felt like a throwback to the videotaped series. With little location material, it too saw Steed persuading Mrs Peel to go it alone in an offbeat locale, and Woodhouse had worked on the old episodes — as well as ABC's THE PROTECTORS, Associated Redifusion's THE HIDDEN TRUTH and Granada's new series THE MAN IN ROOM 17. Peter Graham Scott's team filmed the teaser with Broom on the driveway to Aldenham Wood Lodge at Elstree, whilst a combination of stock footage, including Cambridge University and the International University at Bushey set the scene for St. Bodes' College itself.

Clemens provided both the final two scripts of the season himself: *How to Succeed ... at Murder* (originally: *How to Succeed at Murder Without Really Trying*) and *Honey for the Prince*. The first episode, directed again by Don Leaver, saw quite a bit of shooting in the studio itself and on the roads of Borehamwood as Mrs Peel's car followed that of Mary Merryweather. Location material in the final episode of the batch was severely limited, but Steed and Mrs Peel's return from a late party had Macnee and Rigg shooting their last monochrome location material for James Hill at Tyke's Water bridge. Richard Dalton returned as assistant director for this final episode. A colour promotion film called *The Strange Case of the Missing Corpse* was shot on the same set as the final episode. Running to only a few minutes in length, it served as both a colour test, and also a trailer for the American Market to inform viewers that the show was to throw off its black and white trappings next season. It was shown on American television by ABC on September 1st 1966, after *The Town of No Return*, the final black and white episode, to preview the new season the following January.

A few weeks later the season completed shooting, *The Cybernauts* saw the series blaze onto the American network for the first time on March 28th 1966. Two days earlier, *Honey for the Prince* had been transmitted by ABC in England, bringing the days of monochrome avenging to an end. ■

Further information on THE AVENGERS can be obtained from two excellent publications devoted to the series:

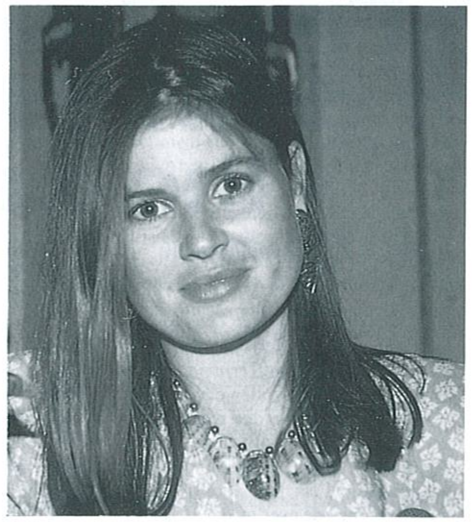
Bizarre, The Avengers Mark One Appreciation Club, PO Box 25, Horsforth, Leeds LS18 5TG

Stay Tuned, 114 Dartmouth Street, Burslem, Stoke-on-Trent ST6 1HE

Shooting schedules of series such as THE SAINT, THE BARON, THE CHAMPIONS and THE AVENGERS, plus listings of 200 locations in film series are available in *Avengerland* from 88 Edlington Lane, Warmsworth, Doncaster DN9 4LS at £2.50 inc. p&p.

Ace's Low

The third instalment of the *Cat's Cradle* series sees the temporary retirement of the seventh Doctor's companion. Matthew Jones is not sad to see her go.



IF THE McCoy years are remembered for anything, it will be for Ace. Not since Sarah Jane Smith has a companion been so well received by both fandom and the wider TV audience. Indeed, the last two seasons of the programme were unique in that the Doctor and the companion shared the spotlight.

The Doctor no longer introduced himself: "I am known as the Doctor." Instead, they were always presented as a team: "Hello, I'm the Doctor and this is my friend Ace".

The assistant was no longer a foil and plot device, forever asking "But what is it, Doctor?". Ace had a history, mind and life all of her own. The turbulent story of the rebellious girl from Perivale has been a recurring theme throughout seasons twenty-five and twenty-six, and has been more thoroughly examined in the Virgin *New Adventure* novels. But what was this unique fascination with the aging teenager with the infantile swear words about? Why was Dorothy so ace?

At least part of the reason for the character's popularity has to be due to her predecessors, Let's face it, when Ace joined the TARDIS crew she didn't exactly have much to live up to. Peri had been, frankly, a whining bore, and the less said about her replacement the better. After the stereotypical bimbos who had screamed from our screens since Leela departed, Ace was a breath of fresh air.

Ace was louder, stronger, more committed than female companions are (allowed to be) normally. It's not just the culture shock of time travel — a liberated woman in the past (*Remembrance*, *Ghost Light*) — but also in terms of present day (*Silver Nemesis*, *Survival*) and even the future (*Dragonfire*, *Battlefield*). In all these stories Ace is perceived by the male characters (and by us — the mainly male audience) as being different, special, not like an ordinary girl.

This is the fundamental problem. Ace was always meant to be an ordinary girl. Ian Briggs even named the three London girls he based the character on in his novelisation of *Dragonfire*. The point of the character was that she was girl of the present day caught up in weird events and dealing with them. An ordinary girl in extraordinary circumstances.

Unfortunately, it seems that the production team couldn't deal with that. They couldn't accept that this could be the normal way of things. Instead the character of Ace was subjected to intense pseudo-psychological examination, until she became an oddity, an extraordinary girl. Ace was given a past filled with so many traumatic events and crises that she couldn't help but be destructive, angry and strong. She was caught up in inner city racial violence and her family were at best neglectful and at worst abusive. The sub plots of almost every story confirmed it, Ace didn't choose to be assertive, useful and brave, rather this was the unintended by-product of a damaged childhood.

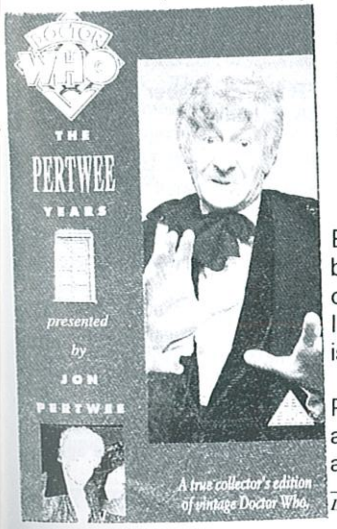
Marc Platt said recently in *DWM* that he was glad Peter Darvill-Evans was temporarily resting Ace, as she had been "done to death". And he is right. We know more about this companion than we do about any other who has appeared in the programme. The reason for this is simple. In order to justify her behaviour she needed to be explained. We didn't need a psychological profile of Mel to have understood why she screamed so annoyingly and always ran away from monsters. Because she was behaving properly. She was behaving like a girl. But for a girl to be interested in fast cars, explosions and getting into fights, which are after all "boy's games", we need to dust down our psychology texts and find out why.

No doubt Ace will continue to be seen as a radical departure from the traditional 'DOCTOR WHO Girl', but she's really just a Jo Grant from the inner-city. I think it is a bit of an insult to women, who have to work much harder than men to achieve what they want, to explain their ambition and strength in terms of personality defects and bad experiences.

Presumably, when Ace returns to the *New Adventures* series as a 'grown up' she will have lost her child-like vocabulary and chemistry set. I just hope that the writers can lose their sexist stereotypes and treat her for what she is: strong, assertive and capable. Just another ordinary girl.

OUR PRICE video

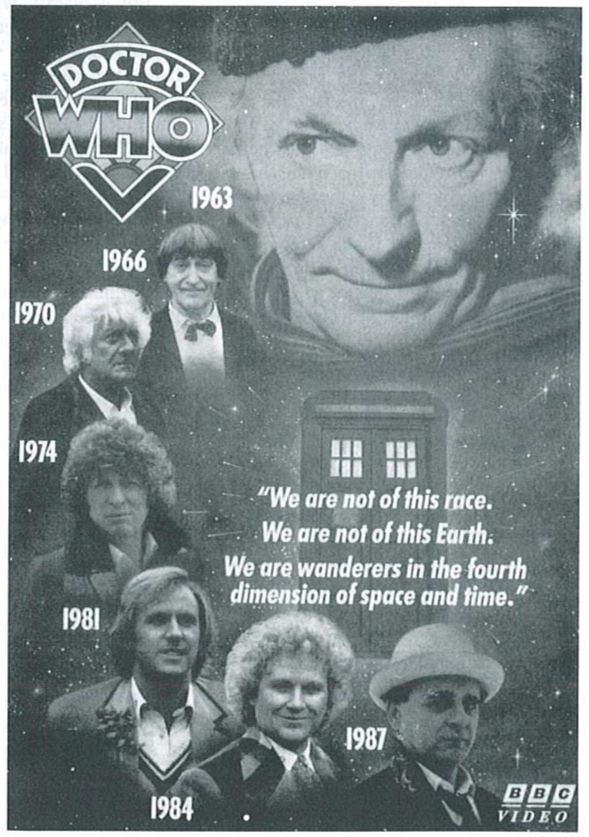
How long is it since DWB last ran a competition? Too long! cry the readers. Not long enough mutters the editor. Well we're not going to let Simon Bates pull one over on us — wait no longer, gentle reader, for in a moment of summer madness those frightfully nice people at Our Price Video have sent us five copies of the *Pertwee Years* video, each autographed by Jon Pertwee himself, plus five copies of BBC's promotional DOCTOR WHO poster *(see right)*, which we're giving away. To win a signed video and poster, simply answer these three questions:



1) From which nationality is the name 'Pertwee' derived?
2) Which was the highest-rated Jon Pertwee DOCTOR WHO story?
3) What was the name of the character that Jon Pertwee was to have played in the proposed science-fiction project, STARWATCH?

Easy, eh? All the answers to the above questions can be found (somewhere) in *DWB*s 55-67, so if you're an old hand you'll have no problem, and if you're not then I bet you wish you'd taken advantage of that last back issues special offer ...

Please send your answers to the editorial address, to arrive no later than 30th June 1992. The results will appear in *DWB 104*.


DOCTOR WHO
1963
1966
1970
1974
1981
1984
1987
"We are not of this race. We are not of this Earth. We are wanderers in the fourth dimension of space and time."
BBC VIDEO

From here it's down hill all the way

BLAKE'S 7: Terminal/Rescue
BBC Video; £10.99

OCCASIONALLY, just occasionally, these reviews seem a little pointless. After all, you all know about *Terminal* already. This is not some forgotten classic, about to receive a long overdue reassessment, nor an over-rated 'Holy Cow', ripe for slaughter. This is quite correctly acknowledged as just about the best BLAKE's 7 episode ever made. If you saw it twelve years ago, you'll need no prompting to recall its stunning impact, and if you've never seen it you'll have heard of it, and, provided you've the slightest interest in BLAKE's 7, will be awaiting its release with bated breath. This is the finalé — the end of what many consider to be the real BLAKE's 7 (on which subject, more later…)

There are some aspects of *Terminal* which deserve comment all the same. Most notable is it's unusual feel, which is more reminiscent of the first season than its immediate predecessors. In particular, *Terminal* manages to recapture a couple of the original series' strengths which had rather faded away over the following years.

First of these is the air of down to earth reality, best illustrated by *Terminal's* treatment of props. All too often telefantasy tends to either overlook these until the moment the script mentions them, when they miraculously appear to hand (OK, so the Doctor's pockets are dimensionally transcendental — but Kirk didn't have any at all!), or treat them as over-foregrounded gadgets, instantly recognised and explained to the audience. Here, Orac survives only because no-one pays him any attention, while Tarrant identifies the hatch key not because he recognises it, but by the process of elimination. Similarly, the fact that we see Avon throw away his homing device, when it would normally have just been forgotten, persuades you that it must have some further role to play in the plot, while he, like us, takes the discovery of a teleport bracelet as proof of Blake's presence, forgetting quite how often certain other people have had the chance to get their hands on one during the course of this season.

Contrasted with this greater verisimilitude is the return of the feeling of otherworldly awe which had largely disappeared since Liberator's origins were explained. *Terminal's* unexplained past (a text book example of how you can leave details to the viewers' imaginations without creating holes in the plot — Steven Wyatt take note!) makes the universe seem once more "stranger than we can imagine", and, with the galaxy a largely unknown place again, Servalan's 'surprise' appearance is rather more unexpected than normal. It's also entirely appropriate that the Liberator should be destroyed not by the federation, but by an alien phenomenon as unexplained and unexpected as the one which first thrust her into mankind's affairs. What the universe gives, the universe takes away…

Terminal also undermines a few widely held beliefs. Remember Dennis Spooner's dramatic W, the pattern of development and respite on which all drama is based? In *Terminal* there's little sign of any such thing. No twists and turns. Just one unified whole. The direction is flat and even — which is in no way intended as criticism, as the pressure builds in such a way that you'll find your breath slowing to synchronise with the heartbeat which echoes throughout *Terminal*. When one considers how melodramatically this episode could have been directed ('dramatic' incidental strings and all) the sheer effectiveness of the straight forward, almost stagy way in which sequences such as Avon's unspoken threat against Tarrant's life are played is astonishing. As, come to that, is Terry Nation's script, which gives the lie to the all too common claim that he's a talentless hack whose work depends on ever escalating and impractically expensive set pieces based around the 'you ain't seen nothing yet' principle. That might be true much of the time (*The Chase, Planet of the Daleks, Death to the Daleks,…*) but *Terminal*, like *The Way Back, The Daleks* and *The Fourth Horseman* episode of SURVIVORS demonstrates that he's a first rate writer when he really tries. Particularly nice is the way in which he casually dooms the entire human race (again) with one largely forgotten line. Compared with humanity, the Sardoans are going to have it easy! *Terminal* was an appropriate way for him to end his involvement with the series, just as it was an appropriate conclusion to the series as a whole.

But it wasn't, was it? Whether BLAKE's 7 should have returned for a fourth series is a topic which will be endlessly debated, but really, the answer depends on what you thought the series was about in the first place. For some people, Jan Chappell's departure made it pointless to continue. Personally, I think we got the worst of both worlds — a fourth season whose early stages damaged the reputation of the series as a whole, but which hit its stride just in time to demonstrate that BLAKE's 7 had a long future ahead of it — if it hadn't been cancelled.

The relevance of all this is that *Rescue* has to be reviewed from two points of view — as the fourth season's opener, and as an episode in its own right. Few of the changes introduced for the fourth season proved beneficial, and those which might have done were sabotaged by a timid reluctance to pursue them properly. Typical of this is Scorpio, which was sensibly intended to be so different to Liberator that no comparisons would be valid, but which was then adapted and improved in ways which turned it into another Liberator — without any of the charm. Intended as a grittily realistic vessel, the exterior is fine (though hardly aerodynamic), but the flight deck is overlit and stagy — Vere Lorrimer may have wanted to imitate *Alien*, but the lighting director clearly had no such intention. Instead of looking cheaply functional, the corrugated iron surrounds to the flight consoles look like something expensively designed to look cheap and functional. The computer generated status displays were dated even before the first transmission, let alone today (ironically, the one convincing instrument is the STAR TREK-inspired view-scope Dorian uses early on in the episode), while Slave was a grave error. To try to replace Zen at all was probably a mistake, but to believe that a cute computer in the American tradition could fill his shoes … The new teleport bracelets are uninspiring, and the clip guns are exactly the sort of over-gimmicky prop I was commenting on earlier. Only one episode was to make use of their astonishing capabilities, but they detracted from the credibility of the series nonetheless. Reality is further undermined by the increasingly outlandish costume designs of Nicholas Rocker, now freed from the demands of continuity, and by the use of one costume for six episodes in a row. Add to this the updated theme tune (rearranged in the hope of getting a vocal version into the charts!) and the interesting but irrelevant title sequence (which is admittedly an improvement on that of the third season), and it becomes clear that, along with David Maloney, BLAKE's 7 had lost the underlying air of quality which had until now boosted even the weakest of episodes. The whole thing had a more superficially glamorous air (noticeable in the blow-dry which replaces Avon's previous prison hair-cut), and it could never be the same again.

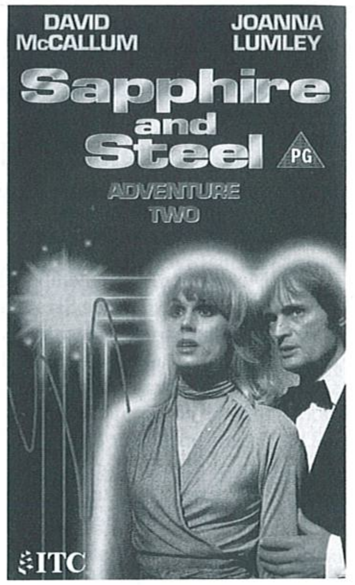
But, once you become reconciled to all this, the fourth season is rather better than is often made out. For this reason these episodes tend to improve with repeated viewings, as you come to assess them on their individual merits.

Rescue, for instance, while not Chris Boucher's best script for the series (perhaps because he was inhibited by the introductory nature of the episode?) is an enjoyable enough pastiche of *The Picture of Dorian Gray*, with its fair share of classic one-liners. The continuity to *Terminal* is faithful (fortunately, in view of the video release), aside from the metamorphosis of the planet itself into the standard fourth season sphere, and the direction's rather atmospheric, if a little sloppy in places. (Note, for instance, that the 'binocular' video effect outlasts the point of view shots on to which it is superimposed!) On the technical side, the model work is deceptively impressive, raising false hopes that the rest of the season might be as good, though the make-up's less effective — watch out for the Sea Devil! Turning to the acting, the late Geoffrey Burridge is justly renowned in BLAKE's 7 fandom for his portrayal of Dorian, and he manages to overplay his role just sufficiently to hold his own against Paul Darrow, who is now beginning to visibly relish his lines. He would have made an admirable in-crew rival for Avon. As for the actual newcomer, well I'll reserve comment on Soolin (introduced by Dorian as Sue Lynn …) until we reach an episode in which Glynis Barber actually had a character to play, instead of having to cross out each reference to Cally in the script …

So, all in all, a good enjoyable episode following an almost unrivalled classic. This could even be the best tape of the lot.

Wonder which logo they'll put on the box though? (9)

Anthony Brown.



SAPPHIRE AND STEEL: adventure two
ITC 8121 £19.99

THIS tape was released on May 11th, as were most of the ITC tapes reviewed here, the difference being that this release is a double cassette pack, costs nearly twice as much as any of the rest and is the best 210 minutes of television you are going to see on the shelves this year, and that includes *The Tomb of the Cybermen*.

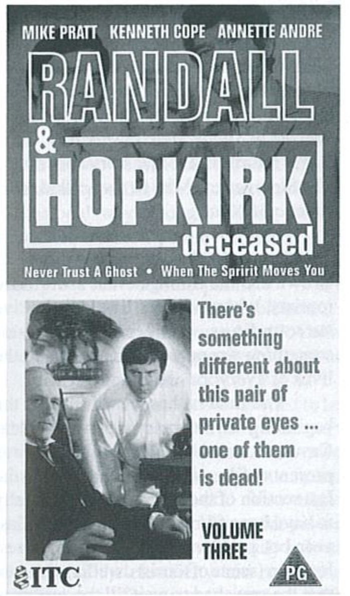
What makes this second adventure for sultry Sapphire and sullen Steel such excellent television is the writing ability of PJ Hammond who keeps the viewer sat on the edge of their seat every single minute as his plot twists and turns like a malevolent serpent always one step ahead of our heroes who only just manage to avoid coming unstuck.

The story centres on a derelict railway station and a ghost hunter, Tully, who has contacted a spirit from the past together with something, the nature of which he is unable to comprehend, and that nature is pure evil. Sapphire and Steel have been assigned to sort out the irregularity but they have their jobs cut out when they discover that the railway station has become a recruiting ground for the dead. The eight-episode adventure is basically a three-handed piece featuring David McCallum, Joanna Lumley and Gerald James as Tully, with each of the trio giving their all. As a detective story it rivals the best that INSPECTOR MORSE has to offer as Steel tries to figure out what is happening from clues, using Sapphire's knowledge and special abilities; as a ghost story it puts the fear of god into you and as an adventure tale it is pure magic. *(See special feature on page 10.)* **(9)**

DANGER MAN: number 3
ITC 0736; £10.99

ALTHOUGH I was told last year that colour negatives existed of the two episodes released on this tape (together with six other episodes), they are released here in glorious black and white. There is a rumour going around that the colour negatives got lost, but I will leave that for someone else to investigate. The first episode on the tape is *I'm Afraid You Have the Wrong Number* by Ralph Smart. This is a cracker of an episode, with John Drake on the track of a missing British spy master and out to find the double agent who betrayed him. This tale is in the mould of Le Carré rather than Fleming, and for the most part Patrick McGoohan keeps his mouth shut as he delves into a murky underworld of treachery and deceit. McGoohan proves that he is an excellent physical actor as he performs action sequences that last up to five minutes without a line of dialogue.

The second tale is *Not So Jolly Roger*, a well known and much screened story set aboard a pirate radio station based on an abandoned sea fort (the one used in Fury from the Deep) which was in reality the base for Screaming Lord Sutch's Radio City. Drake is sent to investigate the radio pirates as someone there is transmitting information to foreign submarines. Drake is posing as DJ Johnny Drake *(JD, your DJ on JR)*, so McGoohan gets the chance to ham it up at every opportunity. This is a fun episode and not to be taken too seriously. As someone once said, "It's quiet enough for a drum solo". **(8)**


MIKE PRATT KENNETH COPE ANNETTE ANDRE
RANDALL & HOPKIRK deceased
Never Trust A Ghost • When The Spririt Moves You
There's something different about this pair of private eyes ... one of them is dead!
VOLUME THREE
ITC
PG

RANDALL AND HOPKIRK (DECEASED): volume 3
ITC 1913; £10.99

This tape contains the episodes *Never Trust a Ghost* and *When the Spirit Moves You*, two episodes with not much between them. *Never Trust a Ghost* concerns a murder witnessed by Marty during a nocturnal walk, but when the victim is discovered alive and well by Jeff after phoning the police, Marty's sanity is called into question. The episode also features ITC regular Peter Vaughan.

When the Spirit Moves You features Anton Rodgers as a man caught between a gang of vicious crooks and the law. On top of this he is able to see Marty when he gets drunk. This run of the mill crime story is lightened by the interplay between Anton Rodgers' character, Jeff and Marty, but it is not one of the most memorable stories of the series. **(6)**

FIREBALL XL5: volume three
ITC 1053; £10.99

In *Space Monster* Fireball XL5 is sent on a mission to rescue the crew of Fireball XL2 who are trapped on a planet by a huge space monster, with a neck so long that it can knock space craft out of the sky, which it proceeds to do with Fireball Junior with Steve Zodiac and Venus on board. A run of the mill giant space monster episode with lots of action and he-man heroics.

Flying Zodiac is a dream episode in which Venus dreams that Steve is attempting to emulate his ancestors, who were trapeze artists, during a circus held at Space City. All the regular members of the cast appear in this weak tale of outer space machinations, even Mr and Mrs Space Spy, who have yet to be introduced. This is one of several episodes in the series which find the basic premise of the series and the writers go off at tangents, usually wasting their time and ours.

XL5 to H2O is an episode that really gets to you. It has a simple enough plot: the last two inhabitants of Zolfied appeal to Space Patrol to rescue them from the Aquaphibian, a ruthless monster intent on destroying them. Needless to say, Fireball XL5 is called in to save the day. The thing about this episode is that you are drawn into the plot straight away. The Aquaphibian is an incredibly nasty piece of work, the kind of creature that gives your nightmares nightmares, and it is out to get the last two Zolfieds no matter what. Can Steve get there in time? Can he defeat the Aquaphibian? Of course he can, but it's very enjoyable watching him do it.

The story that should have introduced Boris and Griselda Space Spy is *Spy in Space*. The plot concerns a simple case of space espionage when the Space Spies attempt to capture Fireball XL5. The whole thing works quite well although Boris and Griselda never come across as being worthy of regular character status. At least Zoonie has little to do in this episode, which must make it worth watching. **(7)**

30th ANNIVERSARY
GERRY ANDERSON'S
FIREBALL
XL5
ITC
U

FIREBALL XL5: volume four
ITC 1054; £10.99

In *Space Pirates* once again the plot for a story has got so silly that it has to be dressed up as something else, in this case as a bedtime story for Commander Zero's son. The 'story' told to young Jonathan concerns the planet Aridus, the haunt of space pirates who capture radioactive fuel en route from the nearby planet on which it is mined. The complex story, which involves kidnapping, piracy and Matt Matic's conjuring tricks, leaves a lot to be desired and the conclusion is dire. **(4)**

Boris and Griselda are back in *Convict in Space*, involved in a plot to spring the villainous Grothan Deblis from the custody of the Fireball XL5 crew as he is transported to Conva, the prison planet. Needless to say, there is little humour amongst thieves, but this does not bode well for Matt when he is captured by Deblis. Yet again Mr and Mrs Space Spy fail to shine in this potentially thrilling episode.

The setting for *Space Pen* is the above-mentioned Conva where villainous elements have taken over and made it a haven for outlaws and thieves. Already under investigation by General Shan, the crew of XL5 attempt to infiltrate Conva, posing as ruthless villains themselves. Once again the plot centres around a basic cops and robbers concept without exploring the possibilities presented by the science fiction setting of the show. That said, the story does seem to reach all the goals it has set itself, although one yearns for more ambitious stuff.

The final episode on the tape is *The Last of the Zanadus*. The lunatic Kudos is the last inhabitant of Zanadu, a planet wiped out by a plague of Lazoons. It is his intention to wipe out every single Lazoon in the universe using Milomytosis, a plague deadly to Lazoons. This guy Kudos is one of the most reasonable aliens yet encountered in FIREBALL XL5 with one aim in life I can really relate to, but for some inexplicable reason Steve and Venus attempt to stop him from killing off every last Lazoon, starting with Zoonie. This episode is FIREBALL at its best, from its sinister opening teaser set in the nightmare dome on Zanadu to the pathetic Robert and Zoonie joke at the end. It's just a pit that Kudos doesn't manage to get that bloody Lazoon! **(6)**

Anthony McKay

NIGHT STALKER: A 20TH ANNIVERSARY KOLCHAK COMPANION
by Mark Dawidziak
Published by Image Publishing, £10.95/$14.95

There's a proverb that says "Never judge a book by its cover". This doesn't apply to Image Publishing's *Night Stalking* volume, which boasts a beautiful colour shot of Darren McGavin as Carl Kolchak from the episode *The Werewolf*. The proverb could however be rewritten for this publication to insist "Never judge a book by its very large and sparse typesetting" or "Never judge a book by its lack of photos, and the fact that the ones which are there you've seen dozens of times before, or are blurred, or aren't even from the series".

This reader's first reaction on opening a long awaited book about his favourite US television series was one of disappointment. Okay, so the volume was not as lacking in illustrative material and layout sense as some of Image's other books, but it wasn't exactly crammed to capacity with photographs either. And what were these shots as I flicked through? Lon Chaney from *Phantom of the Opera*, Lara Parker from *Dark Shadows*, Ruth McDevitt from *Pistols 'n' Petticoats*…almost everything except the series the book was supposed to be covering!

So — no surprises on the photo front, although all the familiar shots often used in Starlog and the like do pop up. However, it was when I started reading the book that I realised my money had not been wasted. Mark Dawidziak adopts a most charming pseudo-Kolchak investigative reporter style throughout the tome (including his technical footnotes in the episode guide which begin, ITEM: …). He's also done a mighty fine job of talking to people intimately connected to the programme. The chapters about the making of the two movies and the short-lived series it spawned are lovingly crafted from the recollections and comments of Darren McGavin (Kolchak himself and the show's executive producer), creator and author Jeff Rice, legendary writer Richard Matheson, producer Dan Curtis and story consultant David Chase, plus other people associated with the production.

The sections about the two TVMs, *The Night Stalker* and *The Night Strangler* are particularly fascinating, and are followed by a piece about the abortive *The Night Killers*. Full cast and crew are given to each of the films and episodes, although a few writer credits here and there are suspect. Particularly strange are some cast lists, which include people not in the finished version of an episode. One example of this is the superb introductory episode to the series, *The Ripper*, which clearly had several scenes set at a wax museum that never made the final print.

Along with each episode come some very basic comments (e.g. Tom Skerritt in *The Devil's Platform* also appeared in *Alien*…), but there are still some detailed references made to the general lack of continuity. The show was being turned around very fast with episodes shot every six days (or rather every six nights), and so was screened in production order. There are references made to the two cobbled together TVMs later issued for syndication, and the two scripts that were never made. Most episodes also have one or more witty lines of dialogue from either Kolchak or his ulcer-ridden editor Tony Vincenzo highlighted, such as the reporter's "You should meet my boss. He'd turn Buddha into a chainsmoker." (*The Vampire*).

Dawidziak is also not above criticising a series that he holds very dear, and can make valid criticisms of entries or ideas that do not work. *The Werewolf* is singled out as such a low point for the show, and indeed it was a mystery that the BBC selected this as the episode to start with in their *Mystery Train* slot as opposed to *The Zombie, The Vampire* or *The Spanish Moss Murders*. The feelings of the production team are also considered, and the general consensus of opinion is that whilst both TVMs were tightly written delights, the series is something of a flawed gem, never quite achieving the glory it should have done.

The book also allows the recent converts to the INS scribbler an opportunity to catch up with the ten episodes not shown by BBC2: the superb *The Ripper*, the Scooby-Doo like *Mr R.I.N.G.*, the haunting *Demon in Lace* and several others. This author is still dying to see a print of the most highly rated episode, Jimmy Sangster's *Horror in the Heights*, with the late Phil Silvers as guest star. In this episode, Kolchak's trail of Nazi symbols daubed on tower block walls leads him into contact with an evil Hindu, the Rakshasa. The spirit appears to its victims as somebody they love or trust. Kolchak is given a special crossbow and feels certain that he can use it to destroy the demon since there is nobody that he feels close to. But the reporter has forgotten about little old Emily Cowles, the senior citizen crossword compiler at the INS offices…

Apart from detailing the attempts to get *Kolchak: The Night Stalker* back on the air in some form or another, Dawidziak includes several other items which make the volume a lot more useful as a reference book. There is a short section listing all those involved who are now sadly departed (including the wonderful character actor Simon Oakland), a biography and several pages of index.

At 160 large pages, large print and not many photos — this book may not be everyone's idea of value for money. That said, what you will be reading is new, exciting and original — and thus far better than paying out a tenner for yet another book on *Thunderbirds* where you've read it all before. For anybody who enjoyed watching the TVMs and episodes on the BBC of late, it's a must. As usual with any book written by a devotee, the love for the subject shines out of it, and so can overcome any immediate visual handicaps of presentation. Indeed with this and *The Complete Mission: Impossible Dossier*, it seems as if the Americans are soon to corner the market in cult TV books. *Night Stalking* is a worthy addition to any television historian's bookshelf. **(8)**

Andrew Pixley

LOST IN SPACE comic book

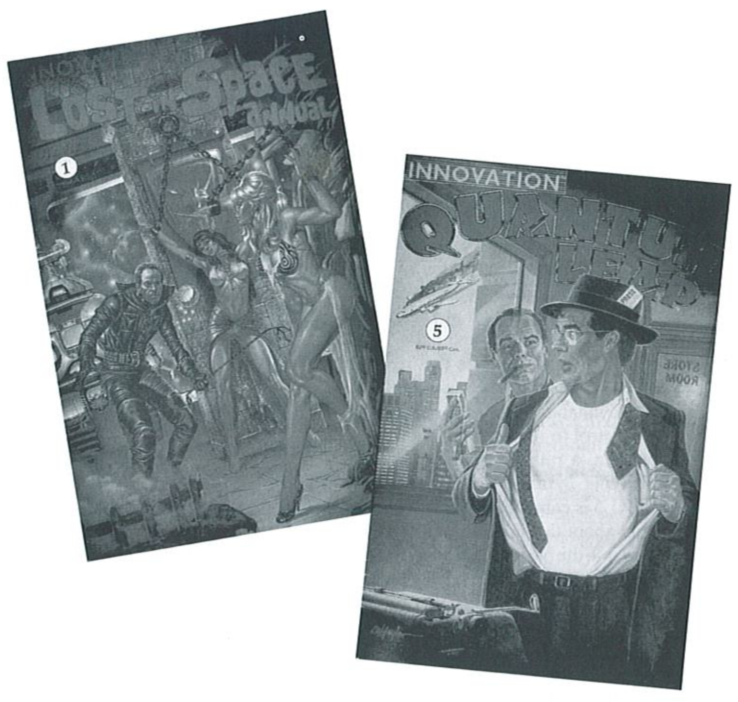
Innovation $2.50

ONE of the great misconceptions about LOST IN SPACE is the comic — the one from which it was supposedly adapted. In fact, of course, there was no connection at all between *Space Family Robinson — Lost in Space*, the early 60s comic book and LOST IN SPACE, the late 60s television series and laughing stock. The latter was never even adapted into comic form.

Until now. As one of a number of media-related projects, including QUANTUM LEAP and the imminent DARK SHADOWS, Innovation have released their version of LOST IN SPACE, the comic, picking up the journeys of the Jupiter II three years on from the end of the television series. In the opening pages of issue one, the Robinson family encounter a laughably unconvincing sixties-type monster — only for the Robot to break down this holographic camouflage, revealing a snarling beast straight out of *Alien*, which proceeds to rip the Robot apart …

It's LOST IN SPACE, but not as we know it …

The intention behind the revival is to "take the basic elements of the series and make it work. Gone would be the carrot men, Debbie the Bloop and the space vikings — but the theme, the heart and original characterisations of the show, as seen in the first five episodes, would be there". Any inconsistencies that might occur with the series as it actually turned out have been rather cleverly dealt with in issue five, which presents a story from two angles. One is the official log of Professor Robinson, which drily describes the Jupiter II's encounter with a meteor storm whose lodestone is brought aboard the ship, while the other is 'the secret diary of Penny Robinson', which whimsically relates the Robinson family's encounter with a family of living rocks. Guess which version it implies we were watching for three years …



All the same, I wouldn't have been won over had the comic merely reproduced the style of the series' opening instalments. They were so appalling that I bailed out of Channel 4's repeats the moment I heard they were the good episodes. But the comic's brought a whole new slant to the series, expanding both its back-plot and its range. In issue one, *Seduction of the Innocent*, Dr Smith discovers a memory chip while reconstructing the Robot which turns out to contain a full record not only of the events of the first episode, but also of how alien technology salvaged from a UFO crash revitalised the American space programme, and of how alien, not foreign, agents hired Smith to sabotage the space colonisation programme. Issue two then takes the series into the sort of territory that THE NEXT GENERATION has been exploring in episodes such as *Violations*, as an alien predator causes the crew to relive the best and worst moments of their lives. The miscarriage that cost Maureen Robinson her first son, John Jnr; Space Cadet Don West's reaction to the Challenger accident; the suicide of Judy's roommate; the death of Dr Smith's fiancee in the Jupiter One disaster … If you'd suggested anything like that to Irwin Allen, he'd've told you to get lost, much as he seems to have done when Bill Mumy (Will Robinson) wrote a script for a reunion movie which treated the Robinson's plight realistically.

That didn't put Mumy off, however, and his presence on the comic's writing staff is its strongest link to the original series. Also involved is his partner in the Seduction of the Innocent rock band (coincidence, that title …). Miguel Ferrier, better known as Albert in TWIN PEAKS, who'll be making a 'guest appearance' as a villainous slave trader in his first contribution, issue six …

The LOST IN SPACE comic isn't without its faults. Probably the greatest is the tendency of Judy and Penny Robinson (both now very well developed young ladies) to display a taste in clothes reminiscent of the early Peri (and to strip to their bikinis, or even less, at least once per issue). While crudely intriguing at first, this has rapidly become plain embarrassing. But apart from that the series is good enough for a special edition reprint of the first issue to have become necessary already, and its definitely worth trying — particularly if you hated LOST IN SPACE.

(5)

QUANTUM LEAP comic book

Innovation $2.50

REVIEWING the QUANTUM LEAP comic book is slightly more difficult than LOST IN SPACE, as it's suffered particularly badly from Innovation's notoriously irregular publication schedules, and I've so far only been able to track down issues three and four. These suggest that it's going to be something of a variable publication.

QUANTUM LEAP was always going to be tricky to adapt into comic form. After all, it relies to a large extent on the sort of character-driven drama that's difficult to bring over in visual form, and a lot of its success derives from the chemistry of the Scott Bakula/Dean Stockwell team. Even the feel of another era which the best episodes (particularly those written by Chris Ruppenthal) so skilfully create would be difficult to achieve without access to the record library.

Issue three contains two separate stories. The first, a Christmas tale, is very disappointing, trying as it does to parody *It's a Wonderful Life*, and the suggestion that Sam's leapt into Santa Claus himself takes the story over the fine line which separates QUANTUM LEAP from slush like HIGHWAY TO HEAVEN. The second tale of the issue, a romance set at MIT in the late sixties, is better, but seems to demonstrate that a QUANTUM LEAP comic could never hope to capture the feel of the tv series. Without the actors' contributions, Sam and Al's banter falls very flat.

Fortunately issue four dispels the dispiriting impression created by its predecessor. Sam leaps into the body of a game show contestant — during the era of the show fixing scandals, when producers would prime a favoured contestant with answers so as to ensure an exciting show. When this practice was exposed, several producers and contestants went to jail. Sam is, of course, the favoured participant, and has to ensure he doesn't end up in prison, while at the same time getting the programme's prize money donated to MIT, where it will be used to help develop the chip projecting Al's hologram. Just to complicate things (in a touch which *DWB* readers are sure to appreciate), Ziggy is unable to discover who did actually win the show, because the network *wiped the tapes* during the sixties …

On the strength of issue four, QUANTUM LEAP should work. It's worth a try — provided you can track a copy down (6)

Anthony Brown

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location report

MORE THAN A MESSIAH

Bill Baggs; £11.45

Throughout its long history DOCTOR WHO has had many different styles and has been approached in many different ways.

Bill Baggs has bought us another style with his 'Stranger' series. With the success of *Summoned By Shadows*, Colin Baker returns in another story concerning The Stranger and Miss Brown called *More Than a Messiah*.

This is an adaptation of an 'audio visual' story, and very good it is too. Miss Brown and the Stranger visit a world for tourists, where visitors live in primitive surroundings. There is, however, something wrong with the planet and the lives of everyone are put at stake…

The final rushes were filmed at the beginning of February at the Cheddar Caves, Somerset. The whole cast was present to film, what turned out to be, the last section of the story. It was originally to have been filmed before the end of last year but problems with the New Forest location (scene of tourist dwellings) meant that the crew had to wait till the cast were all free again.

Time was again tight, but things went to schedule so that Nicola Bryant could even leave a day early! At this point it's probably best to mention the cast. Colin Baker once more takes up the role of The Stranger, with Nicola in tow as Miss Brown (although she does get to play another 'creature' along the way).

Sophie Aldred is the mysterious girl who is linked with what is going on, while Barbara Shelley (Sorasta in *Planet of Fire*) plays Charlotte, wife of the mad Bernard, played by Peter Miles (Dr Lawrence in *Doctor Who and The Silurians*, Professor Whitaker in *Invasion of the Dinosaurs* and Nyder in *Genesis of the Daleks*). Nigel Fairs plays Nic, he also wrote the story, and Mark Trotman plays the Ape.

For the scenes filmed down Cheddar the assistant director, Julian Boote, took the part of the Ape and found that drinking through hours worth of make-up was not that easy! Even when he went back home at the end of the shoot, Julian still had bits of make-up here and there.

The Ape was created by another name connected to DOCTOR WHO, Sue Moore, who was responsible for such creations as the Hæmovores and The Destroyer. Penny Bowers completed the effect with her make-up. To say she was rushed off her feet during the shoot is an understatement.

It was an early start both days with make-up calls for Sophie and Nicola needing to begin pretty early. Colin must have been exhausted by the end as he was in *Frankie and Johnny at the Clair de Lune* at nearby Taunton. Having finished shooting he dashed off for the evening performance before making his way back at 10.30pm. On the Saturday, it was up early, off mid-day for the matinee and then the evening performance on top!

There is no doubt that The Stranger series is really DOCTOR WHO under another name and the 'family' atmosphere was certainly present. Everyone was friendly and fun to work with. A lot of the atmosphere is always from the top and Colin was always on top of things and ready to make us all laugh with the odd joke at the right moment: "I don't want you to die… I want you tomorrow!"

The caves were quite confined, but were a great location for *Messiah*. We filmed in Gough's Cave, which we were informed had been used as a WHO location before; don't ask which story though as no one knew! The staff were incredibly helpful and the caves are definitely worth a visit. The caves were open to the public while we were filming, but we didn't have much of a problem.

Friday was quite quiet, while on the Saturday we were in one of the back caves where only parties of explorers made their occasional way through. There were a few double takes with the Ape and Sophie in her costume, while Colin and Julian had great fun with the public… "Don't worry, the ape only goes for blondes… oh, you are blonde. Down boy!" Colin didn't even flinch when asked if he was Doctor Who, you know, Tom Baker!

Besides the public we also had to be careful of the smoke alarms, which went off at various times due to the smoke machine. Needless to say, we soon found out how to shut them off. You might expect there to be a problem with power points as well, but this was easily solved because of the electricity laid on for the public caves. There were enough sockets to plug everything in without the danger of trailing wires, including plenty of lights to create various illusions, such as a crack opening in the cave during a particularly tense part of the story. Surprisingly, there was only one camera used, but this gave the project 'that certain feel', as witnessed in *Summoned By Shadows*.

But what of further releases? Well, there will definitely be some. The director, Bill Baggs, who also finances the projects, is currently looking at scripts and at least three are suitable. Colin and Nicola were also asking about further 'Stranger' stories, so their involvement seems assured.

The video is going on sale at various specialist outlets, including the Longleat Exhibition Shop. If you would like a copy you could also send off for one, enclosing a cheque/postal order for £11.45 payable to W.H. Baggs to 53 South Road, Beeston, Nottingham, NG9 1LY.

Roger Clark

TOMBWATCH

The BAFTA Centre, Piccadilly, London
26th April 1992

ON SUNDAY, APRIL 26th 1992, *The Tomb of the Cybermen* received its first official showing to the general public since its original transmission during the 1960s. Much has already been said about its discovery and what it may contain, but in this review of the event at which it was shown and the actual episodes themselves I will attempt to explain why I truly believe that apart from the return of the programme itself, this release is one of the most important events in the history of DOCTOR WHO.

Some readers may remember my scathing review of the last DWAS retrospective, *Wolftime*, an event which featured many guests, an original approach to panels, and yet still managed to come crashing down in my view as one of the worst events of last year. *Tombwatch* managed to repeat many of the same mistakes and yet due to the showing of the main feature still managed to keep its sense of dignity.

The event was held in the middle of London, in the BAFTA Centre near Piccadilly Circus. On receiving the tacky convention notes — three single sheets of paper with various well-known facts about the episodes — one was able to watch several black and white episodes in the main theatre, which included the already discovered episodes of *Evil of the Daleks* and *The Daleks' Masterplan*, and it was only after lunch that the event truly began, a problem repeated from the last event.

The invited guests introduced by Andrew Beech, the DWAS convention organiser, were the director, Morris Barry, producer Peter Bryant, the two companions, Frazer Hines and Deborah Watling, and actors Michael Kilgariff, Clive Merrison, Shirley Cooklin and George Roubicek. As each were briefly quizzed by Mr Beech it became apparent that many of the people on stage could not remember very much about the episodes in question and were left to speculate how exciting it would be to watch them again after so long.

Finally the first two episodes were introduced to a captive audience of 214 people and, just under fifty minutes later, I suspect that many illusions had been shattered by some of the best television I had seen for many years. Having grown up with the Tom Baker years, the only real Troughton I had been exposed to was what was still held within the archives. Until now I had placed him very far down on my list of top actors in the role, but I will now admit that for those who are lucky enough to remember him at the time, he was a supreme Doctor and a first rate actor — this release will undoubtedly improve his image with the younger DOCTOR WHO fan.

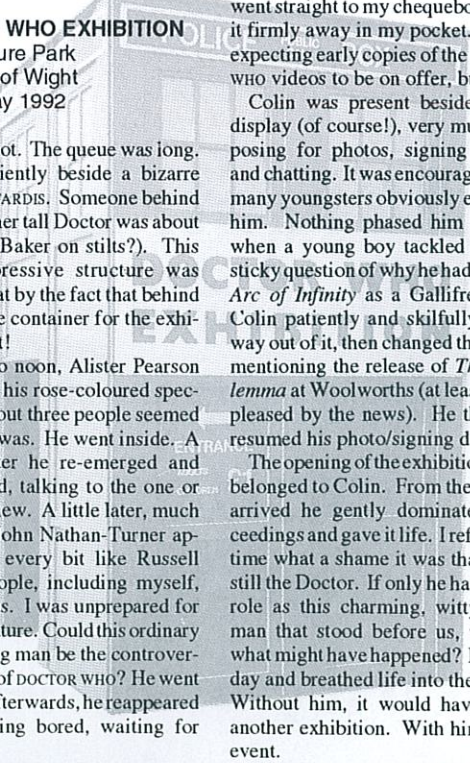
After episodes one and two the guests took the stage once more, many clearly having enjoyed seeing themselves on screen after so long, with a plethora of memories flooding back. Again Deborah and Frazer's on screen camaraderie took over as his quick wit bombarded Debbie at every opportunity, and the panel ended with the remembrance of Patrick Troughton, whom all agreed was sorely missed.

After episodes three and four the convention/screening ground to a halt with a promise of a *Shada* screening on Saturday July 4th, with Tom Baker and Douglas Adams. Overall the event was successful, due in no small part to the new footage. By now all fans will have had a chance to view what I believe is a very important find, and will have made up their own minds as to whether all the stories were true, whether the memories of those who did witness the original broadcast were not 'cheating'. In the end, perhaps it will be just how far in the polls that this story plummets or rises, in both DWB and the video charts, that will best show this.

Finally then, just why is this one of the most important events in WHO history? Firstly, because the amount of publicity involved with this find will surely make the average member of the public continue to ask just what happened to the programme that used to be on every year; secondly, it will generate a fantastic amount of money for the BBC, with the added £2 for this release; and thirdly, it will give a boost to the fans in these uncertain times. It proves that the memory doesn't cheat, and that if DOCTOR WHO was brought back to this standard, put on at a sensible time and with a decent budget, people would watch it.

Let me leave the last word to a young boy aged seven who had only ever seen Sylvester McCoy. His words as he left: "Fantastic." The event itself wasn't at all bad either, as we all trudged home in the April showers, feeling just a little warm inside …

Mark P Short



THE DOCTOR WHO EXHIBITION

Needles Pleasure Park
Alum Bay, Isle of Wight
Sunday 3rd May 1992

THE DAY was hot. The queue was long.

We stood patiently beside a bizarre twelve-foot tall TARDIS. Someone behind me asked if a rather tall Doctor was about to arrive (Colin Baker on stilts?). This reasonably impressive structure was spoiled somewhat by the fact that behind it, and clearly the container for the exhibition, was a tent!

At about ten to noon, Alister Pearson arrived (wearing his rose-coloured spectacles). Only about three people seemed to know who he was. He went inside. A few minutes later he re-emerged and wandered around, talking to the one or two people he knew. A little later, much to my surprise, John Nathan-Turner appeared, looking every bit like Russell Grant. Two people, including myself, knew who he was. I was unprepared for his diminutive stature. Could this ordinary and timid-looking man be the controversial ex-producer of DOCTOR WHO? He went inside. Shortly afterwards, he reappeared and stood, looking bored, waiting for Colin.

At a little after twelve, the man everyone had actually come to see appeared: Colin Baker, in full sixth Doctor patchwork coat, drove up in a facsimile 'Bessie'. The crowd was clearly pleased to see him, but a little on the quiet side. Probably if his arrival had actually been *announced*, we might have been more receptive and more welcoming. Ever the professional, and a naturally quick-witted and friendly man, he smiled and waved and carried on regardless of his audience's relative lack of response.

After a few words with organisers, and the inevitable "Can you arrive again for the cameras?", Colin was in his element, signing autographs and cracking jokes. He was handed a sixth Doctor postcard to autograph: "I recognise that face," he said. "Quite slim, wasn't he?" A small boy pushed forward a card for him to sign. "What's your name?" Colin asked. "Tom" was the reply. "Oh, I don't talk to people called Tom!" he said in his best sarcastic sixth Doctor voice. He joked, chuckled and generally put everyone at ease (including himself).

He then ceremonially opened the TARDIS door (and the exhibition) with a sonic screwdriver ("borrowed from Jon Pertwee"). He was then taken aback at having to "do it once more for the cameras", but laughed it off. "Come on in and enjoy yourselves! I'll see you inside!" he shouted enthusiastically before bounding in.

Unfortunately, though excellently presented, the exhibition itself is a little small. Miniscule in fact. It contains the usual series of illuminated displays (some with moving parts, but no sound) which are well done but not spectacular. not surprisingly emphasising the sixth Doctor's era, they include a Vervoid (I'm in a minority, but I actually liked them), Drathro and Sil, with *Nemesis* Cybermen and the Nemesis statue, creatures from *Fenric* and of course Daleks, from *Remembrance*.

The most disappointing aspect was the merchandise on offer — two T-shirts, a mug, a pencil and a DWM Yearbook. Wow. As you can imagine, my hand went straight to my chequebook … to put it firmly away in my pocket. I had been expecting early copies of the new DOCTOR WHO videos to be on offer, but no.

Colin was present beside the Dalek display (of course!), very much at home posing for photos, signing autographs and chatting. It was encouraging to see so many youngsters obviously entranced by him. Nothing phased him at all, even when a young boy tackled him on the sticky question of why he had appeared in *Arc of Infinity* as a Gallifreyan guard! Colin patiently and skilfully talked his way out of it, then changed the subject by mentioning the release of *The Twin Dilemma* at Woolworths (at least Colin was pleased by the news). He then happily resumed his photo/signing duties.

The opening of the exhibition definitely belonged to Colin. From the moment he arrived he gently dominated the proceedings and gave it life. I reflected at the time what a shame it was that he wasn't still the Doctor. If only he had played the role as this charming, witty, powerful man that stood before us, who knows what might have happened? He made the day and breathed life into the exhibition. Without him, it would have been just another exhibition. With him, it was an event.

Mark Saunders

THE MARK OF DESTRUCTION:

'WITHDRAWN, DE-ACCESSIONED AND JUNKED'

"Nobody wants them — they're only old black and white film prints"

— Pamela Nash, 1978

At last, the truth behind the missing episodes of Doctor Who, only in the new colour 28 page ...

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